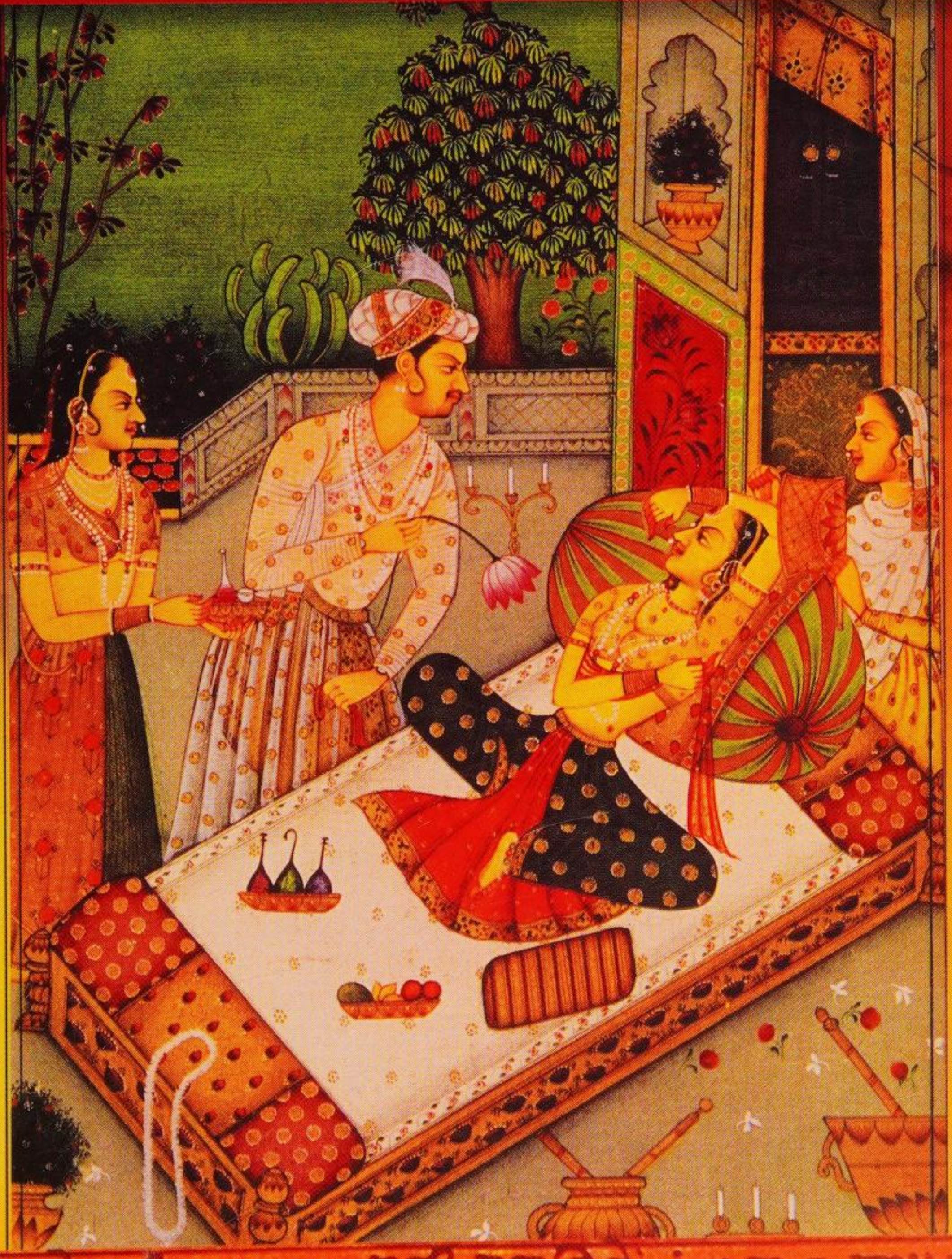
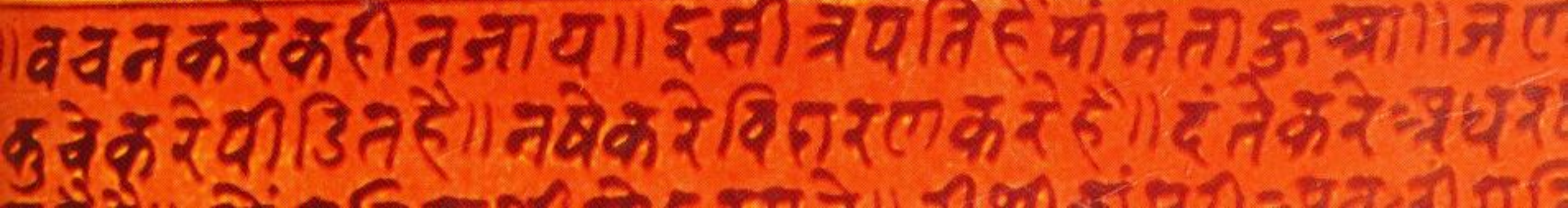
VATSYAYANA'S

Kamasutra





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The concept of creation being a union of both male and female principles, found its symbolical expression in the dual aspect of Mithuna motifs. Thus, we have a very rich and great heritage of Erotics in various art forms such as literature, sculpture, painting and music, all aiming at a nobler, richer and fuller life.

A man who is intelligent, learned and prudent, makes use of Kama-Sutra in the light of Dharma and Artha, without being overwhelmed with passion and attachment, attains Siddhi or fulfillment in life.

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Dr. Brij Raj Kishore

Vatsyayana's Kamasutra

(The Ancient Hindu Erotic Art and Science)

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VATSYAYANA'S KAMASUTRA
By - Dr. Brij Raj Kishore

PREFACE

The Kama tradition in India goes back to hoary past. Right from legendary Brahma, the creator to Babhrya, through Vedas, Upnishadas, Mahabharata, Puranas, and then from Vatsyayana, the greatest land-mark in the field of sex and love to the post-puranic and later medieval centuries, through various elaborate commentaries on Vatsyayana's almost canonical work, and Koka, Jyotirisha, Gunakara and such other authors, the Indian Kama tradition marks a ceaseless continuity.

From the very beginning, the ancient Indian wisdom recognised Kama as the primal source of creation and existence, and the art and science of Erotics developed along with other branches of knowledge, and played a vital role in the formative years of Indian culture and civilization. Whether it was a cosmic creation, or the human procreation, the urge underlying both the actions was found to be identical, nay the same, and so were the results. Human pro-creation as the counter-part of cosmic creation found its manifestation in the union of Shiva and Shakti, and in the representation of every other god-head with his consort. Shiva can create only when united with his Shakti, otherwise he is Shava or the inert matter. The concept of creation being a union of both male and female principles, found its symbolical expression in the dual aspect of Mithuna motifs. Thus, we have a very rich and great heritage of Erotics in various art forms such as literature, sculpture, painting and music, all aiming at a nobler, richer and fuller life.

Manifestation of Divinity through love, sex and beauty is the very foundation of Indian wisdom and thought. That is why sexual indulgence has been regarded as a sacred sacrifice, and love-acts as sacrificial rites. The Indian view of final liberation being the cessation of duality, the union of the individual soul with the Universal, the union of men and women, a symbol of non-duality, perfectly corresponds to

the merger of the finite into the infinite.

Sexual union among human beings, is not merely a physical phenomenon. It is far more high and noble that brings into full action the entire spirit of a man and a woman. What is a man and a woman without each other? They are like two hemispheres that constitute a whole globe. Sex, if properly oriented, is beauty, it is joy for ever. It is the art and science of sex and love that ultimately fulfills and leads to creativity and final liberation.

We do not know anything about Vatsyayana's personal life except what he says in one of the concluding verses of his work. There it is said that he composed this Scripture of Kama while leading a life of penance and deep contemplation. This seems quite paradoxical that such a classic work on love and sex should flow out from the pen of a cloistered student and ascetic. But we have every reason to believe that the Aphorisms on Love is the result of an earlier rich life in terms of experience, love, and gay abundance. It was through education in love and sex that he might have come to possess the truth. He must have been in the latter half of his life-span, when he composed this work, because it bears the stamp of rich experience and mellow meaningful age. He underlines the sensuous element of Indian culture so superbly as only Vatsyayana could have done. Therefore, Kama Sutra holds a very crucial position in the Indian Kama tradition.

The sage and savant Vatsyayana, ushers us in the world of pleasures and fulfillment through the gate of Sex and Love. There he is the master of all that he surveys. He has spared no efforts to explore and expose every nook and corner of Kama, with the torch of relentless enquiry. We enter with him into the realms of propagation and preservation and emerge with greater awareness of truth and realities. He deals with all the aspects so subtly and minutely as nothing remains mysterious and hidden, and one feels himself in the dawn of better and more integrated life. Nowhere else we can have sex at its best, as a source of pleasure, elevation and enlightenment. He talks on sex and love, and allied matters with a great artistic detachment, scientific precision, and frankness in his Scripture of Cupid that nothing is felt of flippancy, or indecency or mushy sentimentality about it. In no uncertain terms he reassures us that sex is natural, and what is natural can never be offensive and unnatural.

He together with Manu and Kautilya forms a Triumvirate. Manu's authority on Dharma, Kautilya's on Artha and that of Vatsyayana on Kama have been consecrated by time and tradition. Dharma, Artha and Kama constitute the only ladder to Moksha. A man who practised and

pursues these three objects according to the Shastras is said to be possessed of happiness both here and in the world to come. These three are complementary to each other, and are enjoined to be practised simultaneously in a harmony. These three together in harmony constitute the greatest science and knowledge. And a knowledge is said to grant emancipation.

This point has been so well illustrated in the famous Shantiparva of Mahabharata, where Bhishma instructs and enlightens Yudhisthira, as deserves full mention :

Dharma, Artha, and Kama co-exist side by side, when a man acquires wealth treading the path of Dharma. Artha has its root in Dharma, and Kama is said to be the fruit of Artha or wealth. Objects are there in the world for sense- gratification. Entire abstraction from the objects of sense is Emancipation. Dharma is desirable for the protection of the soul, and wealth or Artha for a acquiring Dharma. Kama is for sense-gratification. The pursuit of these three for the sake of themselves, makes the goal of Emancipation remote. If, this pursuit is inspired by the urge for the knowledge of the self, when they become the means for an end, then the reward is immense. Dharma is for the purification of the soul. Artha is to be spent without any desire for the fruits. Pleasure is for supporting the body and not for gratification. The three are not an end in themselves, but a means to an end, i.e., Salvation. These three should be abandoned when a man has freed himself by penance. Moksha is the only goal.

Again in the concluding verses of the great epic, the sage Vyasa recites :

I raise my arms and shout,
But no one listens!
From Dharma comes success and pleasure
Why is Dharma not practised.

And the same sentiments are echoed in the concluding verses of Vatsyayana :

A man who is intelligent, learned and prudent, makes use of Kama Sutra in the light of Dharma and Artha, without being overwhelmed with passion and attachment, attains Siddhi or fulfillment in life.

Dr. Brij Raj Kishore

CONTENTS

PART ONE : GENERAL

1.1. *Introductory* 11
1.2. *On the Attainments of Dharma, Artha and Kama* 15
1.3. *The Study of Arts* 20
1.4. *The Daily Life of a Citizen* 25
1.5. *About Types of Women Fit and Unfit for Congress and About Friends and Messengers* 30

PART TWO : ABOUT SEXUAL UNION

2.1. *Types of Sexual Union According to Dimensions, Intensity, Duration and the Kinds of Love* 35
2.2. *On Embracing* 41
2.3. *On Kissing* 45
2.4. *On Marking with the Nails* 49
2.5. *On Biting, and Ways of Love to be used with Women of Different Countries* 53
2.6. *On the various Postures of Congress* 57
2.7. *On Striking and the Sounds Appropriate to Them* 62
2.8. *About Women Acting the Role of Men* 66
2.9. *On Oral Congress* 71
2.10. *How to Begin and Terminate the Congress, About Different Types of Congress, and Love-quarrels* 74

PART THREE : ABOUT ACQUISITION OF A WIFE

3.1. *About Betrothal and Marriage* 78
3.2. *About Creating Confidence in the Bride* 82
3.3. *About Courtship and How to Win the Bride* 86
3.4. *How the Man Should Conduct Himself to Possess the Bride. How the Women can Win a Man Over and subjugate Him* 90
3.5. *On the Different Forms of Marriages.* 94

PART FOUR : ABOUT A WIFE AND HER POSITION

4.1. *On the Conduct of a Faithful Wife; and Her Behaviour During the Absence of Her Husband* 97

4.2. *On the Conduct of the Eldest and the Youngest Wives and Other Women* 102

PART FIVE : ON RELATIONS WITH THE WIVES OF OTHER MEN

5.1. *On the Characteristics of Men and Women Not Reciprocating in Love* 108

5.2. *On Making Acquaintance of the Woman and the Efforts to Win Her Over* 114

5.3. *On Examining the Woman's Inclination* 118

5.4. *Duties of a Go-between* 121

5.5. *On the Persons in Authority, and Their Love-making with the Wives of Others* 127

5.6. *On the Women of the Royal Harem, and On the Protection of One's Own Wife* 131

PART SIX : ABOUT COURTESANS

6.1. *On the Selection of a Right Man and How to Attract Him* 136

6.2. *On the Conduct of a Courtesan Living with a Man as His Wife* 141

6.3. *On the Ways of Obtaining Money. About the Signs of Diminishing Love, and How to Get Rid of Him* 146

6.4. *On the Reunion with a Former Lover* 150

6.5. *On Gains of Various Kinds* 154

6.6. *About Picuniary Gains, Losses and Other Considerations. About Different Types of Courtesans* 159

PART SEVEN : ON THE WAYS OF MAKING ONESELF ATTRACTIVE TO OTHERS

7.1. *On Personal Adornments, and Attracting Others. On Tonics and Medicines* 165

7.2. *On Maintaining and Regaining Virility. On Enlarging the Phallus, and Other Miscellaneous Experiments.* 170

Part One

General

1.1. Introductory

Salutations to Dharma, Artha, and Kama, the three objects of human pursuit which are dealt with in this Shastra (Book). Salutations to the great Teachers who have imparted the deep knowledge of these pursuits.

Having created men and women, the Lord of Beings, in compassion composed ten thousand chapters of commandments showing the way of achieving the three objects of Dharma, Artha, and Kama. Of these, dealing with Dharma were separately composed by self-born Manu; those dealing with Artha were compiled by Brihaspati, and those dealing with Kama were separately composed by Nandi, the follower of Mahadeva, in one thousand chapters.

Later, Uddalaka's son Shevataketu, reproduced this work of Nandi in a condensed form of five hundred chapters. In his turn Babhravya, a native of Panchala province, further condensed this treatise into one hundred and fifty chapters under these seven heads—

1. General perceptions.
2. Application of embraces, etc.
3. Union of man and woman.
4. About one's own wife.
5. About relations with the wives of other people.
6. About courtesans.

7. The secrets of seduction, tonic, medicine, etc.

The sixth part of this last treatise was separately expounded by Dattaka at the request of the courtesans of Patliputra. Similarly, Charayana delineated the first part of it. The remaining parts were separately delineated by—

1. Suvarnabha (second part)
2. Ghotakamukha (third part)
3. Gonardiya (Fourth part)
4. Gonikaputra (fifth part)
5. Kuchumara (seventh part)

Thus, the treatise being composed in parts by different authors became almost lost. Moreover, Babhravya's work was too difficult and long, and the works of Dattaka and others dealt only with the different parts of the subject, therefore, Vatsyayana presented his work in a compact form as an abstract of the separate works of all these above authors.

The Kama Sutra composed by the sage Vatsyayana is divided into the following parts and chapters.

PART ONE : General

1.1. : Introductory

1.2. : On the Attainments of Dharma, Artha and Kama

1.3. : The Study of Arts

1.4. : The Daily Life of a Citizen

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4.2. : On the Conduct of the Eldest and the Youngest Wives, and Other Women.

—On the Conduct of the Widow Remarried.

—About Unfortunate Punarbhu Woman.

PART FIVE : On Relations with the Wives of Other Men

5.1. : On the Characteristics of Men and Women in Love.

—On Women Not Reciprocating in Love.

—On Men who are Successful with Their Women

—On Women who can be Won Over Easily

5.2. : On Making Acquaintance of the Woman, and the Efforts to Win Her Over.

5.3. : On Examining the Woman's Inclination

5.4. : Duties of a Go-between

5.5. : On the Persons in Authority and Their Love-making with the Wives of Others

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6.5. : On Gains of Various Kinds

6.6. : About Picuniary Gains, Losses and Other Considerations. About Different Types of Courtesans.

PART SEVEN : On The Ways of Making Oneself Attractive to Others

7.1. : On Personal Adornments, and Attracting Others.
On Tonics and Medicines.

7.2. : On Maintaining and Regaining Virility.
On Enlarging the Phallus, and Other Miscellaneous Experiments.

Thus the treatise has Thirty-six Adhyays (Chapters), Sixty-four Prakarnas, Seven Adhikarnas, and One thousand two hundred and fifty Shlokas.

Having told the Summary, the same is being delineated as under, because most of the readers appreciate the text after going through the Summary.

1.2. On The Attainments of Dharma, Artha and Kama

The full life span of a man is of hundred years. He should pursue the three objects of Dharma, Artha and Kama at different periods in such a way that they are harmonized with each other, and do not clash in any way. During childhood, he should acquire learning, during youth and middle age he should enjoy kama, and during his old age, he should attend to Dharma in order to obtain Moksha, or the final liberation from transmigration.

Since life is full of uncertainties, he may pursue and enjoy these objects in a way most suited to him. But he should make it sure that he leads a life of celibacy till the end of his learning and studentship.

(Obedience to the dictates of Shastras is Dharma. It is Dharma to perform such acts, as sacrifices which are generally not done, because they are uncommon and do not produce direct visible effects. Such acts, as eating meat, which is often practised, because it is common and has direct visible effects, are forbidden by Dharma.

People should learn Dharma from Holy Texts and from those well conversant with it.

Artha is the acquisition of land, gold, cattle, foodgrains, utensils, household goods, equipage and friends. Artha also implies protection and increase of what is thus acquired. It should be learnt from royal officers and merchants who are well versed in the ways of trade &

commerce.

Kama means the enjoyment of the objects by the five senses—of hearing, feeling, seeing, tasting and smelling or Kama is that pleasure which the soul together with the mind experiences when the senses come into contact with the objects producing enjoyments. Kama is to be learnt from such treatises, as Kama and also from the wise citizens well versed in Kama.

Of the three objects—Dharma, Artha and Kama, the former is better than the latter, i.e., Dharma is better than Artha, and Artha is better than Kama. This is the general rule, but there are exceptions. For a king Artha is always more important than Dharma or Kama, because it sustains his subjects. Similarly for courtesans Kama is more important than the other two, because their livelihood depends on it.

Objection 1

Some learned men say that since Dharma deals with unworldly things, it can be properly treated in a text. Similarly Artha, which can be learnt and practised through special means, requires books. But Kama being practised even by birds and animals instinctively, hardly requires any book on the subject.

Answer

This is not true. In the matter of sexual union man and woman are interdependent and their ways not only differ from those of birds and animals but also require proper application. These ways are to be learnt from the Kama-Shastra. Females in the animals world are unrestrained and devoid of any social wisdom. Moreover, the sexual intercourse among birds and animals is an instinctive and seasonal phenomenon.

Objection 2

They argue that since religious practices may bear fruit in life to come, and whether they actually bear any fruit or not is also doubtful, they should not be observed. Who is so foolish as to give away that which is in his own hands into the hands of another? As the old saying goes, it is better to possess a pigeon today than a peacock tomorrow. A copper coin which we are certain to obtain, is better than a gold one, the possession of which is uncertain and doubtful.

Answer

Refuting the above arguments of the atheists the sage Vatsyayana says—

1. The Holy Texts which enjoin the practice of Dharma, do not admit of doubt.

2. Sacrifices for annihilation of enemies, or for the fall of the rain, certainly bear fruit.

3. The sun, the moon, the stars and the planets exert their beneficial influence on the world, as if deliberately.

4. The existence of the people depend on the observance of the rules in regard to the four classes of men (Brahman, Kshatriya, Vaishya, and Shudra), and their four stages of life, i.e., that of a student, householder, hermit and an ascetic.

5. The seeds thrown into the earth with the hope of future crop is not foolishness.

Therefore, religious practices are to be observed in the hope of future liberation.

Objection 3

Determinists who believe that Destiny is everything argue that it is futile to exert for wealth because sometimes it is not acquired in spite of our best efforts, while at other times it comes unasked without any exertion on one's part. Therefore, things are predetermined. It is Destiny alone which brings to a man gain or loss, success or failure, pleasure or pain. It was Destiny which elevated Bali[1] to the throne of Indra.[2]

It was again Destiny that caused Bali's subsequent downfall, and it is Destiny only that could have reinstated him.

Answer

To this Vatsyayana says that every acquisition pre-supposes some exertion on the part of a man. Even if a thing is destined to happen, it can only happen when some proper efforts have been made. It is evident that an inactive person can never enjoy happiness.

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1. Bali was a Daitya (demon) who wanted to dethrone Indra, but was subsequently humbled by Vamana, the fifth Avatara (incarnation)of Vishnu and sent to Patala (the lower regions).
2. The Indian Jupiter, the god of heaven and skies.

Objection 4

Those who maintain that Artha is the chief object to be pursued argue that the pursuit of Kama or sensual pleasures are obstacles in the pursuit and practice of Dharma and Artha. The pursuit of Kama, inferior to the other two, leads a man to distress and into the company of low, wicked and undesirable persons regardless of the future. Such a practice make him to do unrighteous action full of bad results. It produces in him negligence, distrust, rashness making him untrustworthy and contemptible to others.

Moreover, it has been said that many devotees of Kama or sense-pleasures have been ruined along with their families and relations. For example, King Dandakya[3] of the Bhoja dynasty, who carried off a Brahman'a daughter to satisfy his lust, was destroyed along with his kingdom and relations. Similarly, Indra, who violated the chastity of Ahalya[4], the mighty Kichaka[5] who attempted to seduce Draupadi, and Ravana, who carried off Sita with evil intention, were annihilated. Many others also perished because of their obsession with Kama.

Answer

To this the sage Vatsyayana says that Kama like food is essential for the existence and health of the body. Moreover, Dharma and Artha also bear the same fruit. Kama is to be pursued with cautions and moderation. People do not refrain from cooking food because there are beggars, nor from sowing seeds because there are wild animals to destroy the crop.

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3. The Bhoja King Dandakya was hunting in the forest. There he was smitten with the charms of Rishi Bhargava's daughter and carried her off. When the Rishi came to know of it, he cursed him and his family. Being cursed he was buried along with his family and kingdom under incessant shower of dust. The Dandaka forest is named afte him. It was here that he ruled. The Dandaka forest is famous for its close association with the Ramayana.
4. Ahalya was the wife of the sage Gautama. Indra the god of heavens seduced her in the guise of Gautama. He was cursed by the sage Gautama.
5. Kichaka, the brother-in-law and General of the King of Virata attempted to enjoy Draupadi, the wife of the Pandavas. Then they were living in the court of Virata disguised as servants in the last year of their exile. Bhima assuming the guise of Draupadi went for a tryst with Kichaka and killed him in the duel.

Thus a man who pursues the objects of Dharma, Artha and Kama, enjoys happiness both in this world and in the world hereafter. The wise pursues pleasures in such a way that neither Dharma is violated, nor the life hereafter is spoiled, nor Artha is neglected. The action which is conducive to the objects of Dharma, Artha and Kama together, or to any two of them, or even to one of them, should be done, but an action which is conducive to one at the expense of the other two should not be done at all.

1.3. The Study of Arts

Man should study Kama Sutra and its subordinate arts and sciences along with the arts and sciences pertaining to Dharma and Artha. Not only men, but also young maids, should study this Kama Sutra along with its subordinate arts and sciences before and after marriage. They should continue the study with the permission of their husbands.

Some learned men objects to it, and say that women are not allowed the study of Holy Texts, therefore, they should not study Kama Sutra and its subsidiary arts.

Refuting this, Vatsyayana argues that women are already acquainted with the practice of Kama. The study of Kama Sutra will certainly make their practice more thorough. Therefore, the study of it is not meaningless. This applies not only to Kama; but also to many other branches of knowledge. People practice a particular science, but a few are acquainted with the rules and laws on which the science is based. But indeed, the Shastras (Texts) are the source of all the practice, however remote. For example—the priests—who preside over the sacrifices, are ignorant of grammar and are not familiar with the formation of words, but they use and utter appropriate terms in their address to the deities. Similarly, people perform deeds of merit on auspicious days, though they themselves do not know anything of the science of astrology. Again, the horsemen and elephant riders train their animals, even though they have no theoretical knowledge of the science of training animals. And again, the citizens of the far off parts of a state

obey the laws of the kingdom from practice, knowing that there is king on the throne. Similarly, many women, such as princesses, the daughters of ministers, and courtesans are found well versed both in practice and the Kama Shastra.

Therefore, a woman should study and practice Kama, or atleast the essential parts of it from some confidential friends. She should study alone in private the sixty-four arts pertaining to the Kama Shastra.

Her teacher should be one of the following persons:

1. The daughter of the nurse brought up with her and already married.

2. A woman-friend who can be trusted and is already married.

3. The sister of her mother, her equal in age.

4. A trustworthy old woman-servant, who is like an aunt (mother's sister) to the girl.

5. An experienced lady, who is now a mendicant but is well acquainted with the maiden.

6. Her own elder sister who can always be entrusted with secrets.

The following are the sixty-four Arts to be studied along with the Kama Sutra :

1. Vocal music.

2. Instrumental music.

3. Dancing.

4. Painting.

5. Cutting of the Bhojapatra into various designs of tilaka or the mark for adorning the forehead.

6. Designing the floor with coloured rice grains and flowers for the purpose of worship, etc.

7. Flower arrangement for decorating homes and temples.

8. Colouring the teeth, garments, and the body.

9. Fixing crystals into a floor.

10. Arranging the spreading of beds and couches.

11. Playing on musical glasses filled with water.

12. Artistic splashing of water while playing in water.

13. The use of various secret formulae and recipes.

14. Marking of different types of garlands.
15. The art of using the head ornaments called Sheharka and Apidaka.
16. Dressing and decorating oneself and others.
17. Making and shaping of ornaments out of ivory and conches.
18. Preparation and application of perfumes.
19. Proper display of jewels, decorations and ornaments.
20. Magic and creation of illusions.
21. Preparation of lotions and ointments, etc., propounded in Kauchumara Yoga.
22. Dexterity in hand or manual skills.
23. Curinary arts.
24. Making drinks.
25. Tailoring and needlework.
26. Making birds, beasts, temples, etc. out of yarns or threads stuck in fingers.
27. Playing on Veena, Damaru and other instruments.
28. Making and solving puzzles and enigmatical problems.
29. Verse reciting, beginning with the same letter with which the last verse of the opponent has ended.
30. Repeating verses difficult both in meaning and pronunciation.
31. Recitation from books.
32. Knowledge of dramas and short narrative stories.
33. The art of completing stanzas or verses when given a part of them and such other exercises.
34. Making articles from cane, etc.
35. Designing and making of gold and silver ornaments.
36. Carpentry.
37. Architecture and house building.
38. Knowledge about jewels and jems in order to distinguish between genuine and spurious ones.
39. Knowledge about metals.
40. Knowledge of colouring gems, jewels, etc.

41. Knowledge of gardening and treating the diseases of plants and trees.

42. Art of cock, quail and ram-fighting.

43. Art of teaching parrots and mynas to speak and sing.

44. Art of shampooing hair and dressing them, and application of perfumes, etc.

45. The art of deciphering writing in cypher, and the writing of words, in a peculiar way.

46. The art of speaking by changing the forms of words, either in the beginning of the end, or by adding unnecessary letters in between every syllable

47. Knowledge of various languages and dialects.

48. Art of making flower-cars, carts, etc.

49. Art of deciphering omens and incanting spells.

50. Making of mechanical contraptions.

51. Art of increasing the power of memory.

52. Reciting a verse read or heard.

53. Composition of verse with the help of given words.

54 55. Knowledge of words and their science.

56. Knowledge of prosody.

57. Art of impersonation.

58. Art of wearing garments so as to conceal their defects.

59. Different types of gambling.

60. The game of dice.

61. Knowledge of the games of children.

62. Knowledge of polite behaviour and good manners.

63. Knowledge of the art of war and of weapons.

64. Physical exercise and gymnastics.

These are the sixty-four Arts forming the essential part of the Kama Sutra.

There are sixty-four Panchalika Arts, however, different from the above enumerated sixty-four Arts. The former belong to the sexual

union and we shall deal with them in another part of the book.

A courtesan, endowed with qualities, character and beauty and also well versed in the above arts, is called Ganika, and receives a place of honour in public; such a woman is always honoured by the king, praised by wise men, and she is sought after and wooed by all. She becomes an object of universal regard.

The daughter of a king or a minister, having learnt the above sixty-four arts is sure to win the favour of her husband, even though he may have thousand other wives besides herself. Similarly, wife separated from her husband and fallen in distress can easily support herself by means of her knowledge of the above arts, even in a foreign country.

A man skilled in these arts, who is a good conversationist and familiar with good-manners, wins over the hearts of women, even though he happens to be stranger to them.

1.4. The Daily Life of a Citizen

Having acquired learning, a citizen should begin his life as a householder with the wealth which he might have gained in alms and gifts, or by conquests, or by business, or by labour, or from his ancestors.

He should take up his residence in a city, or a big village, or in the vicinity of gentlemen, or even in a foreign land for the sake of earning his livelihood. Wherever his residence, it should be near water, surrounded with a garden. It should have two compartments, one inner and the other outer.

The outer compartment should house the bedroom containing a bed, soft and comfortable and with two pillows on either ends, covered with a clean white bedsheet and a canopy above it. There should be another cot beside the first one. At the head of the second bed should be a low table for the purpose of placing perfumed ointments, flowers, garlands, pots of collyrium, betel leaves and the bark of the citron tree for the use at night. Near the second bed should stand a spitoon, a veena hanging from an ivory peg, and on the floor along the wall materials for painting, ornament box, a perfume container, books and garlands of amaranth blossoms. Not far from the bed, on the ground there should be spread a circular mat with a cushion and a dice board and another for other games. Outside the room should hang the cages of birds. A separate place should be kept reserved for carpentry, carving and such other diversions. In the garden there should be a whirling and other swings, and a bower of flowering creepers, under which should be seats for rest

and sitting. So much about the construction and layout of the residence of a citizen.

The householder, having risen early in the morning, and after answering the calls of nature, should clean his teeth, apply perfumes and ointments to his person, collyrium in eyes and below eyelids, burn incense, perform worship, decorate his person with fragrant garlands and flowers, apply wax and alaktasa to his lips, chew betel leaf and such other sweet smelling ingredients, look at himself in the glass and should then engage himself in his daily business.

The householder should bathe daily, massage his body with oil every other day, apply Phenaka or a soaplike thing to his body every three days, shave his head and face every four days, and other parts of his body every five or ten days. These chores should be done without fail, and sweat of the armpits should also be dried with fragrant powders.

Meals should be taken in the forenoon and afternoon and again at night. But according to the master Charayana only the second meal taken in the evening is preferable. After the forenoon meal, a householder should teach to speak, and listen to birds such as parrots and mynas. Then, he should watch and enjoy the fighting of cocks, quails, rams, and indulge in other artistic diversions in the company of the Pithamardas, Vitas and Vidushikas[6] before he retires for the midday sleep and rest.

Now, describing the afternoon routine of a citizen the sage Vatsyayana says : In the afternoon, the citizen having put on his garments and ornaments, should indulge in conversation with his friends. In the evening there should be music sessions. After it the citizen along with his friends, should wait the arrival of the ladies in his bed room, decorated and perfumed with the burning incense. Either he may send a woman messenger to fetch the ladies or he himself may go to fetch them.

After their arrival in the bedroom, he and his friends should

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6. Pithamardas, Vitas and Vidushakas are the stock characters of Sanskrit drama. A Pithamarda is a kind of parasite companion of the hero in the drama. He is master of various skills and confidant of citizens. A Vita is another parasite boon companion of the hero. He too is accomplished in the arts of poetry, music and singing. A Vidushaka is a jester. Vatsyayana tells about these three persons more later in this chapter.

welcome them, and entertain them with loving and pleasant conversation and treatment. Should the ladies be wet or drenched in rain, the citizen and his friends should attend to them.

Thus ends the citizen's duty of the day.

The citizen should occasionally indulge in the following diversions and amusements :

1. Attending Festivals Organised in the Honour of Deities.
2. Social Gatherings.
3. Drinking Parties.
4. Picnics and Excursions to Parks.
5. Friendly Games and Sports.

Festivals

Every fortnight or month, on some-fixed auspicious day, an assembly of citizens should be convened in the temple of goddess of Saraswati. The permanent actors of the temples and other artists, such a singers, who might have come to the city recently, should give their performance for the first day; on the following day they should always be rewarded. The performance may be repeated on public demand on the third day, or they may be sent away. The citizens of the assembly should cooperate with one another, both in festivals and in times of trouble. It is also the duty of assembled citizens to welcome and give proper hospitality to strangers who might have come to attend and enjoy the festival. The uninvited guests should be helped even if they fall in some difficulty.

Similarly the festivals arranged in the honour of various other Deities should be celebrated.

Social Gathering

In social gathering or 'Gosthis' the citizens of the same age, learning, wealth, disposition, taste and character, either assemble in the house of a courtesan, or of another citizen, or at a common place and engage in pleasant discourse and discussion. The subjects to be discussed are poetry, drama, music and such other arts. In such Gosthis the talented citizens and skilled artists are especially honoured and paid homage to.

Drinking Parties

Drinking Parties are to be organised in the house of one another by turn. The public women should serve the men with liquors such as Madhu, Maireya, Sura and Asava and other various dishes of salt, fruits, green vegetables, pungent, bitter and spice flavoured delicacies. The courtesans themselves should also partake of these viands and drinks.

Picnics

Like Drinking Parties, Picnics and Excursions to Parks are organised and drinks served. The citizens, having dressed and decorated themselves, and mounted their horses should go in the forenoon on picnics and excursions to parks, accompanied by their courtesans and attendants. These excursions should be of such distance as the citizen may easily return home in the evening. Then, the citizen having reached in the park and having done all the daily duties should engage himself in such pastimes and diversions as the cock, myna, and ram fighting, gambling, singing, and various other games and sports. Before sun-set he should return home, bringing with him flowers, wreaths, bouquets, etc. as mementoes of picnics. Similarly, water-sports are to be organised in reservoirs and spacious wells durings summer.

Other Social Diversions

1. Spending nights playing with dice.

2. Outings on full-moon nights.

3. Spring festivities.

Some other games are—

a) The game of plucking mango-sprouts.

b) The game of eating green but roasted grains like gram, pea, wheat, etc.

c) The game of eating lotus roots and seeds.

d) The game in which water is squirted with bamboo syringes.

e) The game of decorating each other with flowers.

f) The game of pelting each other with Kadamba flowers.

g) The game in which the sprouting leaves are eaten.

These and many other sports which may be either known to the whole country, or may be familiar in particular parts of it, are to be

played and enjoyed.

So much about the social and collective sports.

Unfortunately, if a citizen happens to be without company, he may indulge in a sport according to his capacity and circumstances. Similarly, lonely ladies and courtesans may follow the seasonal sports in company with their maid-servants.

A Pithamarda, if he happens to be all alone, devoid of wealth, and whose only property is his wooden seat, and some soap like thing called Phenaka, he being well versed in all the arts and hailing from a cultured part of the country, can eke out his living by imparting these skills to citizens and courtesans.

A Vita is a man who has enjoyed all the pleasures of a prosperous citizen, but unfortunately has fallen on evil days. He is endowed with all the qualities of a citizen, is in the company of his wife, and is honoured by citizens and courtesans for his skills, and depends on them for his daily bread.

A Vidushaka or Vaihasaka is a man who is acquainted with only a few of the Arts. He is primarily a jester and enjoys the confidence of all.

Like Vita and Vidushika, the mendicant women with shaven heads, adulterous women and old courtesans skilled in various arts, also earn their daily bread by mediating between the citizens and courtesans in their quarrels.

If a citizen has to live in a village for one or the other reason, he should approach the persons of his own age, cast and intelligence, who may be worth the trouble and encourage them to follow the life of citizens. He should organise social gatherings, festivities and excursions for their benefit and amusement. By rendering such services, he can oblige the villagers and set an example.

A citizen, while discoursing in a social gathering, should neither use only Sanskrit, nor purely a dialect of the country. In this way he can earn a lot of respect and popularity.

A wise citizen should not resort to gatherings disliked by the public, not governed by any rules, and where attempts to harm others are made. But a wise man earns success and fame by participating in such gatherings which are approved by the public, and which aim only at innocent pleasures.

1.5. About Types of Women Fit and Unfit For Congress, and About Friends and Messengers

The men of Brahman, Kshatriya, Vaishya and Shudra castes should practice Kama by marrying virgins of their own caste according to the rules of Shastras. Such a practice is the lawful means of obtaining progeny and good name, and it is also not opposed to the social traditions and customs. The practice of Kama with the women of higher castes, and with those who have already been married, even though they be of the same caste, is not allowed. But sexual union with women of lower castes, with women who are excommunicated, or with those once married and later widowed or separated, or with courtesans, is neither favoured nor condemned, because the object of such a union is pleasure only, and not the progeny.

Therefore, the Nayikas (ladies fit to be enjoyed) are of three kinds—i) the maids, ii) the women once married and later widowed or separated, and iii) the courtesans. However, in the opinion of Gonikaputra, there is a fourth type of Nayika, called Pakshiki. Such a Nayika is one who is already married to another man, but is resorted to for some special reasons.

These special reasons are when a man thinks :—

i) This woman is of free will, and has already been enjoyed by

many others. Therefore, I can approach her for congress as to a courtesan, without violating the rules of Shastras, though she belongs to a higher caste than that of mine.

ii) This woman has already sexual relations with other men. Therefore, I may safely resort to her.

iii) This domineering woman is the wife of a very rich and powerful man, who happens to be a friend of my enemy, if, therefore, I enjoy her, she will cause her husband to abondon my enemy.

iv) This woman, the wife of a powerful man who has now turned different to me and intends me some harm, can regain me her husband's favour, if she is united with me.

v) By being united and friendly with this woman, I can serve the cause of my friend, or effect ruin to my enemy, or I shall accomplish some other difficult task.

vi) By being united with this lady, I can do away with her rich husband, and socovet his great wealth.

vii) My union with this woman is safe, and will bring me great wealth. Since I am pauper and destitute, and very much in need of money, I can thus obtain easily her vast riches.

viii) This woman is so deeply attached to me and knows all my weaknesses. If I do not respond to her love, she will make my weakness public. She will accuse me of some gross violation, which I will never be able to refute, and it will certainly cause my ruin. She will break my friendly relations with her powerful husband, who is under her influence and thus unite him against me to my enemy, or she will herself join my enemy.

ix) The husband of this woman has enjoyed with my wife Therefore, I shall repay him this injury by uniting with his wife or wives.

x) By the help of this woman I shall kill an enemy of the king. who has taken shelter with her, and the king has ordered me to kill him.

xi) The woman I love is under the control of this woman. I can win over the former only through the influence of the latter.

xii) Through this woman I can have access to the lady who is

otherwise beyond my reach. The lady is endowed with great beauty and wealth and under the control of this woman.

xiii) This woman's husband is a friend of my enemy. Therefore, I shall cause this woman join my enemy, and thus create an enemity between her husband and my enemy.

For these and other similar reasons the wives of other men may be resorted to by a citizen (Nagaraka). But it must be distinctly understood that it is taken recourse to only for special reasons, and not for mere sensual pleasures.

So much about the congress with wives of other men.

Charayana is of the opinion that there is also a fifth type of Nayika. This type of Nayika is a woman either kept by a king, or a minister or by a member of their family, or she is a widow who is kept by a man, whom she helps in his work.

Suvernabha has yet another type of Nayika in a woman widowed and leading a life of an ascetic.

According to Ghotakamukha the seventh type of Nayika is either the virgin daughter of a courtesan or the unmarried maid-servant.

According to Gonaridya, any young maiden, born of a good family, after she comes of age, is the eighth type of Nayika.

But Vatsyayana maintains that these four latter type of Nayikas do not differ much from the first four types because the object of resorting to the latter types is almost the same as that in the case of the former.

Vatsyayana, therefore, thinks that there are only four types of Nayikas, i.e., Kanya (the maid), Punarbhu (there-married), Veshya (the courtesan), and Parakiya (the wives of other men). The other types need not be mentioned separately for they all are covered under these four types.

The eunuch, completely different from man and woman is yet enumerated as a sixth type of Nayika, by some.

Vatsyayana divides Nayikas into three classes—the best, the better and the lowest, according to their merits.

These Nayikas will be described in detail in the chapter dealing with Veshyas (courtesans).

The sexual union with the following thirteen women is strictly

prohibited :

1. A woman suffering from leprosy.
2. A woman mentally unsound.
3. A woman socially and normally depraved.
4. A woman who cannot keep a secret.
5. A woman who flirts with a man openly.
6. One whose youth has completely vanished.
7. A woman who is extremely white.
8. A woman giving out foul smell.
9. One who is a near relation.
10. One who is a friend to one's wife.
11. An asceptic woman.
12. A friend's wife.
13. The wife of a learned Brahman, a king and a royal householder.

The followers of Babhravya believe that a woman who had already been enjoyed by five men, is fit to be enjoyed by a citizen. But Gonikaputra is of the view that even when this is the case, the woman who is a wife of a relation, or friend, or of a learned Brahman, or a king is not to be resorted to.

The following are the nine types of people with whom friendship can be developed :

1. One who has been a playmate in childhood.
2. One bound by an obligation.
3. One who is of the same temperament and taste.
4. One who has been a fellow student.

5 6. who knows your secrets and weaknesses and whose secrets and weaknesses are known to you.

7. One who is the child of your nurse.
8. One brought up with you.
9. One who is an hereditary friend.

The friends should possess the following qualities :

1. Truthfulness.
2. Constancy.

3. Congenial disposition.
4. Firmness.
5. Non-covetousness.
6. Unwavering loyalty.
7. Obedience.
8. Capacity to keep secrets.

A citizen may have friendship with a washerman, a barber, a cowherd, a florist, a wine merchant, a perfumer, a mendicant, a betel-leaf-seller, a goldsmith, a Pithamarda, a Vita, a Vidushaka, and also with the wives of these men.

A man who is a common friend both of the man and his Nayika having equal love for them, but is trusted more by the latter, is fit for the functions of a go-between and love-messenger.

A love messenger should possess the following qualities:

1. Skillfulness.
2. Pushing and bold nature.
3. Insight.
4. Confidence.
5. Knowledge of other people's thinking.
6. Sense of doing things at appropriate time and place.
7. Decisiveness in moments of crisis.
8. Easy and quick comprehension.
9. Resourcefulness.
10. Quick application of remedies.

Thus a citizen, who is ingenious and intelligent, has many good friends, knows the proper time and place of doing things, and performs his duties scruplously as a citizen, can win over a woman easily, even though she be difficult to access.

Part Two

About Sexual Union

2.1. Types of Sexual Union According to Dimensions, Intensity, Duration and The Kinds of Love

The men are divided into three classes according to the size of their phallus (lingam). They are either of the Hare type or the Bull type, or the Horse type.

Similarly, women are also of three types according to the depth of their Yoni (Vagina). They are either Deer type, or the Mare type, or the Elephant type.

Thus there are three equal unions between men of corresponding dimensions, and six unequal unions in which the dimensions do not correspond, nine in all, as shown below in the table.

Equal

Men	Women
1. Hare	Deer
2. Bull	Mare
3. Horse	Elephant

Unequal

Men	Women
1. Hare	Mare
2. Hare	Elephant
3. Bull	Deer
4. Bull	Elephant
5. Horse	Deer
6. Horse	Mare

In these unequal unions, when the man exceeds the female in dimension, his union with a woman next to him in size in called high union. It is of two kinds—his union with woman most remote from his size is known the highest union, and is of one kind only.

On the other hand, when the female exceeds the male in point of size, her union with the man immediately next to her in size is called a low union. It is of two kinds. Her union with a man lost remote from her in size is called the lowest and is of one kind only.

Thus the Horse and hare, the Bull and Deer make the high union, while the Horse and Deer form the highest type. On the female side the Elephant and Bull, Mare and Hare form low type of unions, while the Elephant and Hare make the lowest type.

Of all these nine unions, the equal ones are the best, the highest and the lowest are the worst. And of those which are in the middle, the high ones are bette1 than the low ones.

There are also nine kinds of union in terms of the intensity of desire and passion. They are as under :

Men	Women	Men	Women
1. Small	Small	6. Middling	Small
2. Middling	Middling	7. Middling	Intense
3. Intense	Intense	8. Intense	Small
4. Small	Middling	9. Intense	Middling
5. Small	Intense		

A man is of small passion desire at the time of sexual union is low, who cannot exert much, and whose emission is scanty. A man who has better force of passion is called the Middling, and if a man's passion is very strong he belongs to the Intense order.

In the same way, women also have the three degrees of passion as classified above as in the case of men.

In terms of time and saying capacity, there are three classes of men and women, the short-timed, the moderate timed, and the long-timed, and they too form nine unions or combinations.

But on this subject of duration there is a difference of opinion, in regard to the women.

Acharya Auddalaki is of the opinion that women do not discharge as do the men. The men satisfy their passion by uniting with women while the women from consciousness of their desire feel a certain kind

of pleasure, but it is totally different from that of man. The men in sexual intercourse cease automatically after emission, and are satisfied, while it is not so with the women.

This view is, however, objected to on the basis that a man with better staying power is loved by the woman all the more, and not loved and liked if he happens to be short-timed. This would prove that the woman emits also.

But this argument is refuted on the ground that it takes longer to allay woman's passion, and during the whole time she enjoys great pleasure, and, therefore, it is quite natural that she should desire it to be prolonged. Auddalaki's following verse corroborates this :

Women's passion is satisfied by union with men and they greatly enjoy it, but their real pleasure consists in the consciousness of being satisfied.

Babhravya and his followers say that woman'a fluid continue to flow from the very beginning of sexual union to the end. And it is right that it should be so, for if they had no discharge of the fluid, there would have been no conception.

To this also there is an objection. It is said that in the beginning of sexual intercourse the passion of a woman is not so roused and she shows lack of endurance to the violent thrusts of her man, but gradually her passion increases until she stops thinking about her physical being and then after the climax she wants no further coition.

But this argument does not hold good. For example—the potters wheel or the spinning top revolves slowly in the beginning, but by degrees it obtains speed. Similarly, the passion of the woman increases slowly before culminating into final discharge and intense joy, when they wish to discontinue the coition.

The following verse of Babhravyas support this view:

The man experiences pleasure towards the end with discharge, while the woman experiences it throughout, and when the fluid of both of them have been shed away, they wish discontinuation of the coition.

Finally, Vatsyayana opines that the fluid of the woman is shed in the same way as that of man, and that the woman also experiences the intense pleasure with the culmination.

But, now it may be asked; since both experience the same pleasure

and are engaged in bringing about the same result, why should they have different works to do?

In answer, Vatsyayana says that it is so because the consciousness of pleasure between man and woman is different. The difference between their respective working and attitude is owing to their Nature. The man takes active part, and the woman plays the passive role. And from this difference of attitude and nature arises the difference in the consciousness of their pleasure. The man thinks, 'I am enjoying the woman', and the woman thinks, 'I am being enjoyed by the man'.

Again, it may be said that since their respective workings are different, why should not their pleasures, they feel, be different?

But this objection does not hold good. The man acts and the woman is acted upon. Therefore, there is a reason behind the difference in their respective working and attitude, but there is no reason for any difference in the pleasure they derive, because they both naturally feel pleasure from the same act they perform.

Here one may say that when man and woman, though engaged in the same work, have divergent approaches and objects, how there can be an identical pleasure and result? But actually this is not inconsistent, because we see that sometimes two things are effected equally by the same action. For example, in the ram- fighting, both the rams receive the shock at the same time. Similarly, in throwing one wood apple against another, and also in a fight or struggle of wrestlers. At this point it may be argued that in these cases the things employed are of the same kind, it can be answered that even in the case of man and woman, the nature of the two is identical. As far the difference in their ways of working is concerned, it arises from their difference of sex only. It follows then that both man and woman experience the same kind of pleasure.

There is a verse on this subject and this goes as under :

Men and women being identical in nature, experience the same pleasure, therefore, it behaves the man that during sexual union he arouses his woman earlier by such actions as kissing, embracing, massaging of breasts, etc., so that she moves towards a sense of fulfilment, and only then he should resort to violent thrusts culminating in his final satisfaction and discharge.

Thus, it being proved that men and women feel the same kind of pleasure, it follows that in regard to duration, there are nine types of sexual unions, similar to nine kinds shown earlier according to the Dimension, Intensity and Duration.

There are nine types of unions based on Dimensions, Intensity and Duration. If these nine unions are used for new combinations, we shall have a great number of unions. Therefore, of these various combinations and unions, a man should select wisely the type most suited to the occasion.

In the sexual union, the man's passion is intense yet short-timed in the beginning. And that of the woman is slow and gradual yet long-timed, until the climax when the fluid is shed. But on subsequent sexual unions on the same day, the position is reversed. The woman's passion becomes intense and short-lived, until she is finally satisfied.

In the opinion of the Masters of Kama Shastra, those women who are delicate of limbs and nature reach the climax earlier than man.

The details so far given in respect of the union of man and woman, are sufficient for intelligent people's education. For common people the subject is further expounded after this.

On the Different Kinds of Love

Masters of the Kama Shastra enumerate four kinds of love :

1. Love acquired by continual habit.

2. Love born of imagination.

3. Love resulting from belief.

4. Love resulting from perception of external objects.

The first kind of love results from the constant performance of actions such as singing, hunting and so forth.

The second kind of love results entirely from ideas and the anticipation of materializing love act.

The third kind of love results when one sees a stranger resembling one's lover or beloved. Such a love is called love resulting from belief.

The last category of love is that which results from the perception of external objects. It is quite evident and well recognised by the world, because it is generic and all other types of love mentioned above are included in it.

Men and women acquainted with Kama Shastra, having distinguished between above-mentioned kinds of love, should decide which one is to be followed, considering the sentiments and inclination of the other partner, so that the mutual love is always on the increase.

2.2. On Embracing

According to the masters of Kama Shastra the art of sexual union is an integral part of the Sixty-four Arts. Each of these Sixty-four Arts is associated in one way or the other, with the union of sexes. Therefore, Kama Shastra is known as the Chatuhshasthi Art. In the opinion of many ancient Masters, Babhravya Panchala divided the Rig Veda into Sixty-four parts, and he wrote on the Union of Sexes also. Therefore, it was in the fitness of things that like Rig Veda, the chapter on the Union of Sexes was also called Chatuhshasthi both being from the pen of the same author.

The followers of Babhravya have divided the Sexual Union into the following eight stages :

1. Embracing.
2. Kissing.
3. Nail Marking.
4. Teeth Marking.
5. Lying in Union.
6. Crying.
7. The Women Playing the Role of the Man.
8. Oral Congress.

Each of these subjects and stages have further eight subdivisions

making a total of Sixty-four.

But, Vatsyayana maintains that this division into Sixty-four is only accidental and not exact. Moreover, some other sexual acts such as Prahana, Viruta, Purshopasrita, Chitrarata, etc., are dealt with additionally by the Babhravyas. Therefore, the name Sixty-four is used loosely, in the same sense as we use the terms 'Saptaparna' or 'Seven leaved' for a particular tree and 'Panchavarna' or 'five coloured' for the rice offering, though neither the tree has seven leaves, nor the offering has five colours.

The embrace indicating the mutual love between a man and a woman, is said to be of four kinds :

1. Sprishtaka
2. Viddhaka
3. Uddhrishtaka
4. Piditaka

Each name signifies the action for which it stands.

1. In ***Sprishtaka embrace*** the man under one pretext or the other goes in front or alongside his woman and touches her body with his own. It is called the 'touching embrace'.

2. In ***Viddhaka embrace,*** when the woman discovers the man in a lonely place, she bends down as if to pick up something, thrusts against him with her breasts, and the man in his turn taking hold of them embraces her tightly.

These two types of embrace are employed when there has not been much free talking already between the two.

3. In ***Uddhrishtaka embrace*** the man and woman while walking together in the dark, or in a crowd, or in a lonely place, their bodies rub against each other every now and then.

4. In ***Piditaka embrace,*** either the man or the woman presses the other's body with force against a wall or a pillar.

These last two embraces are meant for those nayakas and nayikas who know each other's sexual inclinations but so far have not been united.

At the time of sexual union the following four types of embraces are employed.

1. Lataveshitaka
2. Vrikshadhirudhaka
3. Tilatandulaka
4. Kshiranira

1. ***Lataveshtitaka***—A woman entwines herself round her man like a creeper to a tree, pulls his face down to hers wishing to kiss him lightly and then utters a slow shreik, or supporting herself against him, and looking into his face lovingly lets a subdued cry pass her lips.

2. ***Vrikshadhirudhaka***—When a woman, having placed one of her feet on the foot of man, and the other one pressed against his thigh, passes one of her arms round his back, and the other on his shoulder, utters the cooing sound, and attempts to climb him up for kissing, as if up a tree; it results in this type of embrace resembling the 'climbing up a tree'.

These two embraces are practised in standing position only and before the sexual union.

3. ***Tilatandulaka***—When a man and a woman lie down on their sides in a bed, embracing each other in such a way that the arms and thighs of the woman are entwined by the arms and thighs of the man, and rub and press against each other's with force, this kind of embrace resembling the mixture of tila (sesamum) and tandula (rice) is resulted.

4. ***Kshiranira***—When a man and woman are passionately in love and having forgotten any pain, embrace each other as if mingling into one another, then this embrace, resembling the mixing of milk and water, results. In this embrace the woman is either sitting in her man's lap or in front of him or lying in bed.

These two embraces are practised when both of them experience the urge of sexual union too passionately.

So much about the kinds of embraces (alinganas) enumerated by Babhravya.

Suvarnanabha, however, gives four more kinds of embraces. In these one limb each of the man and woman is mutually embraced and pressed.

1. *Urupaguhana*—When a man and a woman lie down in bed facing each other. and one or both the thighs are mutually pressed against each other's. this embrace of thighs results.
2. *Jaghanopaguhana*—In it. the woman having covered up the man with her body applies the pressure of her thighs against those of the man. and thus creates the proper excitement in the man for the sexual union. This is called the embrace of the thighs.
3. *Stanalingana*—The woman with her breasts brings pressure to bear upon her man's chest. This is known as the embrace of the breasts.
4. *Lalataka*—The man and woman both press each other's mouth, eyes and forehead, resulting into the type called embrace of the forehead.

In the opinion of some Acharyas, even shampooing or massaging (Samvahana) is also a kind of embrace, because there is a pleasure of contact of mutual bodies in it.

But Vatsyayana maintains that massaging or shampooing is practised at a different time, and for a different purpose. It aims at removing fatigue. Since it does not contribute anything towards sexual union, it cannot be included in the embrace.

Vatsyayana declares that those who even ask, listen to or narrate the details about the embrace will have their sexual desires aroused, and those who practise these will have the cup of their joy filled to the brim.

There are many other embraces not included here in the Kama Sutra. They should be practised during sexual pleasures for increased and better enjoyment.

The commands of the Kama-Shastra are followed only so long as the passion is not roused to the full. But as soon as the wheel of passion is set in motion, there is then no Shastra and no commadments.

2.3. On Kissing

There is no sequence and precedence in Kissing, marking with nails and teeth during sex. Generally, these are practised before the sexual intercourse, while crying and striking accompany the congress.

Vatsyayana is of the opinion that kissing, nail marking, etc., can be practised at any time, for passion does not follow the dictates of time and order.

On the occasion of first congress kissing, nail and teeth-marking should not be practised simultaneoulsy. With the increasing love and attachment these may be used frequently. When passion is roused fully, these should be practised rapidly and all at the same time for arousing and sustaining the flame of love.

The forehead, the hair, the cheeks, the eyes, the chest of the man, the breasts of the woman, the lower lip, and the interior of the mouth are the parts for kissing. The people of the Lata country kiss the joints of thighs, the arms and the navel also. According to the intensity of passion and prevalent practice of a province, the parts to be kissed differ.

In the opinion of Vatsyayana, this practice should not be followed by all indiscriminately, because it is in vogue in a particular province and suited only to their passion.

There are three kinds of kisses for a young girl :

1. Nimittaka or the Nominal kiss.
2. Sfuritaka or the Throbbing kiss.

3. Ghattitaka or the touching kiss.

When the girl, for the first time, is pulled by the man and his mouth is pressed against her, but she does not do anything out of modesty it is called the *Nominal Kiss (Nimittaka).*

When a girl having once enjoyed the sex with her husband, she setting aside her modesty a little, returns her husband's kiss by moving and pressing her lower lip but without moving the upper one, it is called the *Throbbing Kiss (sfuritaka).*

When a girl having some experience of congress, holds the lips of her lower in her mouth, shuts her eyes, covers his eyes with her hands, and rubs the tip of her tongue against his lips, it is called the *Touching Kiss (Ghattitaka).*

The four other kinds of kisses are :

1. Sama or the Straight kiss.

2. Tiryaka or the Slanting kiss.

3. Udabhranta or the Turned kiss.

4. Avapiditaka or the Pressed kiss.

The *Straight Kiss* results when the lips of the two lovers are brought into straight and direct contact with each other.

The *Slanting Kiss* is produced when one of the two lovers slant the lips against those of the other.

In the *Turned Kiss* one of the two lovers stands at the back and then turns up the face of the other by holding the head and the chin and then kisses.

In the *Pressed Kiss* the above three kisses are practised with some pressure.

There is also a fifth variety of kiss. In this kiss the lover holds both the cheeks of his beloved between the fingers of both his hands with pressure, and then he presses her lips holding them in his mouth but without using the teeth.

Vatsyayana says that Kissing Contests should be held.

Of the two lovers, whosoever holds the lower lip of the other first wins the contest.

If the woman looses, she cries, shakes her hands, tries to keep the man off, turns away from him, disputes the result, and asks for a fresh

contest, if she looses the second time also, she repeats these actions with redoubled energy.

Continuing this love quarrel, the woman should get hold of the man's lower lip when he is unwary or asleep, and hold it in her teeth. Then she should laugh in her victory, make a noise and threaten to bite his lip if he tries to get it released, taunt him, say anything she likes and challenge him to another contest, with eyes rolling, eyebrows dancing, laughing and joking in derision.

So much about the love quarrel and kissing contest.

Like kissing, contests and quarrels in nail and teeth marking and striking should also be held. And on loosing, the same acts should be repeated, however, this type of love quarrel and contest is conducive only to those lovers who are intensely passionate and long-timed.

The Return Kiss (Uttarachumban) results when the man kisses the upper lip of the woman, and she in return kisses his lower lip.

The *Clasping Kiss* (Samputaka) results when the Nayaka with both his lips grasps those of the Nayika and kisses. The Nayika may also practice it, provided the Nayaka has no moustache.

During the Clasping Kiss, when the Nayaka rubs his tongue against her teeth and palate, it is called the Fighting of the Tongue (Jihvayuddha).

In the same way, the Fighting of the Teeth and the Mouth are to be practised.

Besides these, there are four more kinds of kisses :

1. Sama (balanced)—It is practised lying or sitting but facing each other. It involves the kissing of the thighs, the chest and the sides.

2. Pidita (forcible)—It results when breasts, cheeks, the navel and buttocks are kissed, pressed and pricked.

3. Anchita (soft touch)—It results when the portion below the breasts and the sides are kissed and trickled.

4. Mridu (gentle)—It is given on the forehead and the eyes.

To arouse the passion, the woman gazing at the sleeping man, kisses him. And when he wokes up, he sees through her intention and his desire is stirred up. Such a kiss is known as *Ragadipana* or a kiss that *Kindless*

Love.

When a man is busy in some work, or is quarrelling with her, or his attention is diverted at something else, or he is inclined to sleep, and then a woman kisses him gently, in order to get his attention towards her, such a kiss is called *Chalitakam* or the kiss that *Turns Away*.

When a man returning home late at night, kisses the sleeping woman; in order to express his passion, it is called *Pratibodhakam* or the *Kiss that Awakens*.

The woman, on her part, on such occasions should pretend to be asleep, so that she may test his love for her.

When a lover kisses the reflection of his beloved in a mirror, in water, or on the wall, it is called the *Chhayachumbana* or the *Kiss of the Shadow*.

When a man kisses or embraces either a child, or a painting, or an image of his woman's presence, it is called *Sankrantak* or the *Transferred Kiss*.

At night when some show is being held, or in an assembly of relations, a man coming up to his woman may kiss secretly her fingers, if she happens to be standing, or toes or her foot if she be sitting, in order to show his love for her.

When a woman massaging her man's body places her face on his thigh, as if she was asleep, or kisses it, or his great toe, indicates her passion, it is called the *Demonstrative Kiss* (Uruchumbana).

There ia a verse on this subject—

Before sexual union, whatever is done by the man to rouse the passion, the same should be returned by the woman. If he kisses her, she should reciprocate with the kiss, if he embraces and strikes, she should also embrace and strike him in return.

2.4. On Marking With The Nails

When passion becomes intense, the lovers practice the scratching of each other with nails.

It is practised on the following occasions—at the time of first night, or on returning from the journey, or setting out on a journey, or when there is reconciliation after a quarrel, or when they are possessed by intense passion.

It is practised by those lovers who are highly passionate. It is to be employed with the teeth-marking, but only by those whom it is agreeable.

The nail-markings are of the following eight kinds, according to the marks produced :

1. Acchuritaka or of Limited Pressure.

2. Ardhachandra or Half-Moon.

3. Mandala or Circular.

4. Rekha or Lineal.

5. Vyaghranakha or Tiger's Claw-like.

6. Mavyurapadaka or Peacock's Foot-like.

7. Shashaplutaka or Jumping Hare-like.

8. Utpalapatraka or Lotus Petal-like.

The places for nail-markings are the armpits, the breasts, the throat,

the back, the thighs and their joints. But Suvarnanabha maintains that at the time of sexual union the people forget the consideration of the places of nail-markings.

Many lovers of intese passion keep the nails of their left hand finger long and sharpened, while some others have their nails shaped into two or three points.

The good nails possess the following qualities :

1. Matching lines down the middle of the nails.
2. Evenness.
3. Brightness.
4. Cleanliness.
5. Without cracks.
6. Proper growth.
7. Softness.
8. Smoothness.

The Gaudas (of north Bengal) possess long and beautiful nails, which give added grace to their hands and attract the hearts of the Gauda-woman.

The people of the South, though possess the small nails, yet they use them for every kind of nail marking. These nails neither break nor do they bend.

The people of Maharashtra possess the medium sized nails, endowed with the qualities of both long and short nails.

Acchuritaka or of Limited Pressure : This results when keeping all the fingers close together, the cheek, the breasts and the lower lip are scratched so gently that no mark is left, but only the hair of the body become erect out of thrill, and then a slight sound is produced by rubbing the thumb nail against those of other fingers.

Nail-markings of limited pressure are practised by the man, when the woman is massaging his body, or is scratching his head, or is opening the small eruptions on his body or when he wants to rouse the passion of a responsive woman.

Ardhachandra or Half-moon : These nail markings are made on the neck and the breasts in the form of crescent moon.

Mandala or Circular : When two half-moons are made facing each

other, it is called Mandaĺa. The Mandalas or Circular nail-markings are made on the navel, the hips and the joints of the thighs.

Rekha or Lineal : On any part of the body Lineal nail- markings can be made but they should not be large.

Vyaghranakha or Tiger's Claw-like Nail-mark : Results when Lineals become curved. These are made around the nipple of the breast with the five nails.

Mayurapadaka or Peacock's Foot-like : Mayurapadaka results when the same line is made with all the five nails in the shape of a peacock's foot.

Shashaplutaka or Jumping Hare-like : When five nail-marks are made close to one another near the nipple of the breast, it forms the Jumping Hare-like.

Utpalapatraka or Lotus Petal-like : When the nail-marks made on the breasts and the waist resemble the petals of a lotus in form, they are called Lotus Petal-like.

When the man going on a journey, makes three or four nail-marks on the thighs and breasts of his woman for remembrance, they are known as Remembrance Marks.

So much about the kinds of Nail-markings.

Besides these, many other nail-markings should be thought of and made.

The Masters of the Kama-Shastra are of the opinion that owing to the innumerable skills and expertise, the way the nail-marking can be made are legion to be enumerated here. Moreover, it is in the height of the passion that nail-markings are thought of and made, no one can say with certainty how many kinds of nail- markings may actually exist.

Commenting on the above statement Vatsyayana says that there are many possibilities of variety in love, and mutual love is aroused by means of variety. People expert in various ways of love and sexual union are desired even by skilled courtesans and those courtesans who are well intimate with the varieties of sex- dalliance are so much in demand. When variety is desired even in the science of weaponry and archery, how much more it is desirable in the science of Kama!

Nail-marks should never be imprinted on the wives of others, but

other kinds of marks may be made on their private parts for the remembrance and heightening of the love. Marks on the private parts make a lady remember anew her date and union with her lover.

If there be no nail-marks on the body of the Nayika to remind her of love, youth and beauty, then the love not practised for long, is ruined for ever.

Even when a strange observes the nail-marked breasts of a young woman from a distance, he is imbued with love and respect for her.

In the same way, a woman also is attracted towards a man who carries nail-marks on his body, even though she be constant and firm by nature.

Nothing else is apt to increase passion so much in man or woman as the nail and teeth-markings.

2.5. On Biting, and The Ways of Love to be Used With Women of Different Countries

Except the upper lip, the tongue and the eyes, all other parts meant for kissing are also fit for biting or teeth-marking.

The qualities of good teeth : they are even, bright, capable of being coloured, proportionate, well set and pointed.

The teeth are defective when they are blunt, protruding from the gums, rough, soft, large and loosely-set.

The teeth-markings are of following eight kinds :

1. Gudhaka or the Hidden Bite.
2. Uchchhunaka or the Swollen Bite.
3. Bindu or the Point Bite.
4. Bidumala or the Line of Points.
5. Coral Bite.
6. Manimala or the Line of Jewels.
7. Khandabhraka or the Broken Cloud.
8. Varahcharvita or the Boar Biting.

When the lower lip is pressed with teeth so softly that there is no mark left, it is called the *Hidden Biting.*

When the lower lip is bit with pressure, such a teeth mark is called

the *Swollen Bite.*

When a small portion of the lower lip is bit with two teeth, it is called the *Point Bite.*

All the above three teeth-marks are made on the middle of the lower lip.

When small portions of the skin are bitten with all the teeth, it is called the *Line of Points.*

The biting practised again and again with teeth and lips on one place, is called the *Coral Bite.*

When Coral Bite is practised at many places in a row, it is called the *Line of Jewels.*

The Line of Jewels and the Line of Points teeth-marks are made on the neck, the sides and near the private parts. Line of Points is also practised on the forehead and the thighs.

Teeth-markings, resembling the small broken clouds, made on the breasts are called the *Broken Cloud.*

When the teeth-marks are close, continuous and slightly red, it is called the **Boar Biting**. This is made on the breasts only.

The Broken Cloud and the Boar Biting are the two teeth-marks practised during the actual union and by those who are off intense passion.

So much about the biting or teeth-marks.

When the nail and teeth-marks are made by a man either on the Bhurja leaves used as ornaments of head, or the blue lotus petals used as ear-ornaments, or the betel-leaf, or the Tamala leaf, and sent to his beloved, they indicate his desire and passion.

Now, the nail and teeth-marks prevalent among women of different provinces, their ways of love and likes and dislikes are detailed below:

Between the Himalaya and the Vindhya is Madhya Desh, where the Aryan people live. Their women are noble. They dislike the practice of nail and teeth-markings.

The women of Bahlika and Avanti also detest these.

The women of Malwa and Abhir provinces generally favour the practice of embracing, kissing, nail and teeth-marking, and the oral congress all the more, but they detest the marks left on their bodies.

Such practices as thrashing and striking give them satisfaction and sexual fulfilment.

The women of the country between the rivers Sindhu and Sataluja can be easily excited and won over by the method of oral congress.

The women of Aparanta and Lata provinces, being very passionate, utter cooing and such other soft sounds during congress.

The women of Koshala and Strirajya are also highly passionate, and favour thrashing and striking of their private parts. When they are not satisfied even then, they resort to the use of artificial lingam and mechanical aids in congress.

The women of Andhra country are generally tender by nature, yet they are voluptuous, and their sexual likings are unclean.

The women of Maharashtra are fond of sixty-four Arts and use strong, low and harsh language, and favour impetuous and sudden congress.

The women of Patliputra are also like those of Maharashtra, but they practice the sixty-four Arts and the union in privacy.

The women of Dravida province shed their fluid slowly during the coitus and reach the climax gradually.

The women of Vanvasi province are of middling intensity, and can endure embrace, striking, biting, nail-marking, etc., but keep their physical defects concealed under-clothes, and laugh at those of others. They dislike the union with people unrefined, vulgar and harsh by nature.

The women of Guada province (West Bengal) are soft-spoken and tenderly built. They love their husbands.

According to Suvarnanabha, in love affairs one's nature and tastes are preferable to provincial customs and practice. Therefore, kissing, embracing, biting, nail-marking, etc., should be practised according to the likings and inclinations of the lovers. It is not wise to be bound by local ways of love-making.

With the passage of time, various customs and practices, habits of dress, love-sports, etc., of a province travel to other provinces. Therefore, it should not be understood that all that is detailed about various provinces in this book are still prevalent there.

The embracing, kissing, nail-marking, biting, etc., mentioned earlier in this chapter are detailed in their sequence. They all increase passion, and each succeeding one is more intensive than the preceding one.

When a man persists in biting and nail-marking in spite of a woman's remonstrace, she should do the same with redoubled force.

She should reply a "Point" with a "Line of Point", and a "Line of Points" with a "Broken Cloud" as if in anger. And along with it, she should indulge in other kinds of love-quarrels.

When passionately aroused, she should with one hand take hold of her lover by the hair, and raising his face by the other should kiss his lower lip and embrace so tightly as if entering into his body, and then being possessed by love, she should bite him at various places. Then, riding on his chest, raising his face with one hand and throwing the other round him, she should imprint the Line of Jewels (Manimala) on his neck.

When during the day, the man shows these teeth marks amidst the gathering, and points out at her, she should smile to herself, by turning her face aside, so that she remains unobserved by others.

Or in return, showing chagrin and pretending to rebuke him, she should show the bitings and nail-markings made on her body by him.

Thus, if a man and a woman indulge in mutual love-making, with due consideration for each other, their love would not be lessened even in one hundred years.

2.6. On The Various Postures of Congress

In 'high congress', i.e., when a Deer-type woman unites with a Bull-type man, she should lie down on her back with her legs wide apart (in order to widen her vagina).

In 'low congress' the Elephant-type woman uniting with a Hare-type man, should lie down on her back with legs close to each other (in order to contract her vagina).

When a man and a woman of similar dimensions unite in 'equal congress', the woman should lie down on her back in a natural position (without contracting or widening her yoni).

What has been said above about Deer and Elephant-types of woman also applies to the Mare-type. In uniting with a 'Hare-type' man in 'high congress' she should widen her things, but when the man is of Hare-type, i.e., in 'low congress', she should keep her legs close. If the man be of Bull-type, she should keep her thighs in a natural position.

If a man's lingam (phallus) be of small size, it will not satisfy her, then she should resort to artificial aids to gratify her passion.

A Deer-type of woman should adopt the following three postures for congress—

1. Utfullaka or the Wide Open Position : Lying down on her back, when she lowers down her upper half of the body, and raises her back

and hips, it is called the wide open posture, for in it the entrance of her vagina is stretched wide. A pillow should be placed under her back in this posture. In uniting in this posture, both the man and woman should recede a little after every thrust.

2. Vijrimbhitaka or the Yawning position : When a woman raising her thighs keeps them wide apart, and unites, this posture called 'the Yawning position' results.

3. Indrani or the posture of the Consort of Indra : This posture was first introduced and popularised by Indrani, the consort of Indra, therefore, it is called so. In this posture the woman keeps her bent legs and thighs together and keeping them well apart unites. This position requires some practice.

Indrani posture can also be adopted to the great satisfaction by a Deer-type woman and a Bull-type man, uniting in a higher congress.

In the low congress the woman should contract her vagina. Thus, if an Elephant-type of woman unites with a Hare-type man, she should assume Samputaka or 'the Clasping posture'.

In the low and lower congress four postures are suitable:

1. Samputaka or the Clasping posture.

2. Piditaka or the Pressing posture.

3. Veshitaka or the Twining posture.

4. Vadvaka or the Mare's posture.

In actual union, when the legs of both the man and woman are stretched straight, it is called *Samputaka* or the *Clasping posture.*

Samputaka posture is of two kinds : (i) parshva or the side posture and (ii) Ultana or the Supine posture. In the side posture the man and the woman invariably lie on their sides facing each other. In the supine posture the woman lies on her back and the man over her, facing each other.

In the side posture, the man should always lie on his side, and the woman on her right side. This rule is universally practised in lying down with all kinds of women.

Piditaka or the Pressing posture is assumed when the lovers begin in Clasping position, and then they press each other's thighs with force.

Veshtitaka or the Twining position is assumed, when a woman

uniting with a man in the Clasping position, places her left thigh on the right in order to contract her vagina even more.

Vadavaka or the Mare's postur is acquired when the man's lingam is firmly held by the woman in her yoni, as does the mare that of a horse. At this stage she altogether stops embracing, kissing, etc. This posture requires much practice and chiefly courtesans are found well acquainted with it.

Generally, this posture is popular among the women of Andhra. So much about the postures of congress detailed by the followers of Babhravya.

In the opinion of Suvarnanabha, there is one more posture of congress called *Bhugnaka.* This posture results when the woman holds her both the thighs up in congress.

When the woman raises both of her legs, places them over the man's shoulders and unites, *Jrimbhitaka* or the *Yawning posture* is assumed.

When the woman lying on her back in a supine position folds her legs, and places them against his chest, and he by pressing them down with his bosom unites, the posture called *Utpiditaka or the Pressed position* is acquired.

When only one of her legs is stretched out, and the other folded is pressed against his bosom, it is called *Ardhapidtaka or the Half-pressed posture.*

When she places one of her legs on the man's shoulder, and keeps the other stretched out, it is called *Vemudaritaka* or the splitting of the Bamboo posture.

When a woman unites keeping one of her legs above her head, and the other stretched out, and then holds the latter up, and stretched the other and continues to do so alternately, it is called *Shulachitaka or the Fixing of the Nail.* This requires much practice.

When both of her legs are folded at the knees and placed below his navel at the time of congress, it is called *Karakata or the Crab posture.*

When her thighs are raised and placed one upon the other, it is called *Piditaka or the Packed posture.*

When in congress her right foot is on the left thigh, and the left foot on the right thigh, it is called *Padmasana or the Lotus posture.*

When a man, during congress, turns round, without leaving her, and the woman continues to embrace his back, it is called *Paravrittaka or the Turning posture.* This position is difficult and requires prolonged practice.

According to Suvarnanabha, many of these standing, sitting and lying postures of congress can very well be employed in water, and a congress in water is far easy than on the ground. But according to Vatsyayana this is neither proper nor recommended, because it is forbidden by teachers and learned men.

Now, some strange and amusing postures of congress are described below :

When a man and a woman supporting each other against a wall or a pillar, engage in sexual union, it is called *Sthirrata or the Supported Congress.*

When a man stands against a wall supporting himself, and the woman embracing him by encircling his neck by her hands, supports herself on his hands joined together and held underneath her, places her thighs alongside his waist, the feet against the wall, and swings after congress it is called *Avalambitaka or the Suspended Congress.*

Or, when a woman down on her all fours like a cow, and the man mounts her from behind like a bull, it is called *Dhenuka or the Congress of a Cow.* In this posture instead of the breasts, the back is pressed.

Similarly, the postures of Congress of a deer, he-goat, etc., should be practised. The man and woman should adopt the same actions as do the beasts during congress. By imitating these various ways of animal congress one can acquire many new methods.

When man enjoys two women simultaneously, both of whom love him equally, it is called *Sanghataka or the United Congress.*

When a man enjoys several women at the same time it is called *Gauyuthika or the Congress of a Herd of Cows.*

In Gramaneri province, Stirajya and Bahlika, many young men enjoy one woman, either one after the other or at the same time. One of them holds her in his lap, another bites and imprints nail-marks, the third enjoys her, the fourth kisses her face, the fifth bites in her breasts, and so they enjoy her several parts and unite with her by turns.

Thus, enjoying of a woman by a group of people is popular with

only courtesans. Sometimes the women of the king's harem also enjoy this.

The congress in the anus is the meanest. It is called *Adhorata or the Lowest Congress.* This is prevalent among the people of the South.

So much about the different postures of congress. There are two famous verses in the present context :

A man should increase the ways of his union with a woman after the strange and amusing fashions of congress of beasts, and birds. It will surely enhance the passion and the mutual attraction.

A man, who according to a woman's inclinations, customs and practice of the province, and the time enters into congress, is intensely loved, liked and respected by women.

27. On Striking and The Sounds Appropriate to Them

Sexual union by nature is like a combat and a quarrel. During congress, striking is employed as one of the chief means of arousing passion. The places for striking are the shoulders, the place between the breasts, the back, the thighs, the head and the sides.

Striking is of four kinds :

1. Apahastaka or striking with the Back of the Hand.
2. Prasritaka or striking with a little Contracted Fingers.
3. Musti or striking with the Fist.
4. Samatala or striking with the Open Palm.

It is but natural that striking should cause pain, and this pain results in a peculiar sob-like sound Sitkrita or shrieking. It is of several kinds.

There are eight kinds of Virtue or crying :

1. Hinkara or the Hin sound.
2. Stanita or the Han sound.
3. Kujita or the Cooing sound.
4. Rudita or the Weeping sound.
5. Sutkrita or the Su-su sound.
6. Dutkrita or the Splitting Bamboo sound.
7. Fu-fu or the Phut sound.

8. Besides these, the words like 'Oh mother', 'enough', 'no more' are expressive sounds indicating pain, sufficiency, desire for no more indulgence, etc.

When thrashed, a woman while shrieking can also imitate the calls of the dove, the koel, the pigeon, the parrot, the swan, the duck, and the quail in turns.

If the Nayika is sitting in the man's lap, he should strike her back with his fists, and she in her turn shrieking and crying should retaliate.

When in congress, the woman lying on her back, the man should strike the place between the breasts with the back of the hand, slowly first, but gradually increasing the force until the culmination and final satisfaction.

When struck, a woman should give out appropriate sounds indicating pain according to her habit.

When a man strikes on her head, with his fingers contracted a little like the hood of a snake, and she makes fu-fu sounds expressive of pain, it is called Prasritaka.

At the conclusion of the sexual union the woman gives out the su-su or the *Rudita,* the Weeping sound.

During congress, when the splitting of the Bamboo sound is produced, it is called *Dutkritam.*

When in actual union, a sound of fu-fu resembling the sound of a berry dropped into water is produced, it is called *Phutkrita.*

Being kissed, bit and nail-marked, a woman should give out appropriate shrieks and sounds.

When roused to great passion, a man continues to strike the woman, she should utter such words as 'oh mother', 'enough', 'now stop' and other words expressing sufficiency, prohibition, pain and release from it, intermingled with inarticulate sound of weeping, sobbing and sighing. On such occasions the calls of the swan and the quail, etc., should also be imitated in quick succession.

Roughness, impetuousity and boldness are the characteristic qualities of a man, and those of a woman are helplessness, weakness, tenderness and inclination to turn away from painful things. Therefore, a man strikes and a woman gives out shrieks and other sounds

expressing pain.

But these characteristics of manhood and womanhood are not universal. Owing to particular place, time and situation, or being roused to extreme passion, even a woman may turn harsh, rough and impetuous and start thrashing a man, and he begins to cry and shriek in pain. But a reversal of this kind is rare and short lived.

Four other kinds of striking are there and they make a total of eight together with the four—detailed earlier. These four are :

1. Kila or the Wedge on the Bosom.
2. Kartari or the Scissors on the Head.
3. Vidha or the Piercing Instrument on the Cheeks.
4. Sandanshika or the Pincers on the Bosom and Sides.

These four methods or thrashing are more or less peculiar to the men of the Southern and the marks imprinted by them are found on the bosoms of their women according to the prevalent custom and practice of the province. It is a local phenomenon and not universal. A custom and practice which is peculiar to a province is not meant for all, it is unworthy of universal imitation.

In the opinion of Vatsyayana, such practice should never be indulged in, which is ignoble and unfit for gentlemen. These are looked down upon by the civilized and cultured people.

Customs peculiar to one province is not to be followed in another, and even in that province where it is prevalent, excess of it should always be eschewed.

Many instances of such ignoble acts and their dangerous results can be cited here. Once, the King of Chola country, while engaged in sexual union, killed a courtesan named Chitrasena by striking her on the bosom in the Kila fashion.

King Shatkarni Satvahana of the Kuntalas killed his queen Malayavati by striking her on the head in the Kartari way, and Naradeva, the General of the Pandya country, similarly struck a dancing girl in the face in the Viddha way, and blinded her in one eye.

There are the following verses on the subject :

Into congress, then he is neither guided by the dictates of the Shastra nor afraid of the dangerous results that follow. The blind force of

passion is the only cause of such fatal consequences.

During sexual union, a man's mind gets so bewildered and such thoughts arise that they may not be thought of even in a dream.

Like a horse, blinded with speed, which gallops away regardless of pits, ditches and pillars in his way, the lovers in congress are so blinded with passion that they never think of the excesses of striking, biting and nail-marking.

Therefore, a man should always take into due consideration his own strength and weakness, as much as the woman's endurance, delicacy and impetuosity of the passion, while entering into the congress.

The various ways and methods of sexual union are not for all times and for all women, but they should be only be employed according to the place, custom and time, and the likings of a woman.

2.8. About Women Acting The Role of Men

When, during sexual union, a woman conducts herself like a man, it is called the *Reverse Congress*. In constant union, when the woman finds that the man is fatigued, and she being not satisfied, she may with his permission, roll him over and assist him by acting his role.

Even when the man is not fatigued, she may assume the role of the man for the sake of novelty, and to satisfy the curiosity of the man.

If the woman engaged in union, desires to assume the Reverse Posture, she can do so either by turning round and getting on the top of the man, in such a way as to continue the union without interrupting the joy, or by assuming the man's role from the beginning of the congress.

When the woman unites with the man in the Reverse Posture, the flowers drop down from her dishevelled hair, her laughter is interrupted by her panting, her breasts are pressed hard against his bosom and her head lowered down for kissing him, she does all those actions which he used to do before, and says, laughingly like a victor, "I was laid down earlier by you, now in return I lay you down". When her desire is satisfied, she showing her modesty, and fatigue, lies down on the coat with her eyes closed, and then like a man shows the lover her love for him.

Now, detailed below are the advances made by the man. These are of two varities—External and Internal.

When the woman is lying on the bed, and engaged in listening to the lover's amorous talk, he should loosen the knot of her under-garment, and if she begins to obstruct it, he should overwhelm her with entreaties.and kisses, when his phallus (lingam) gets erected, he should touch her various parts gently. If it is for the first time that they are uniting and the woman bashful, he should place his hands between her thighs, which she is likely to keep close to each other.

If she be a maiden, he should lay his hands upon her breasts and press them, should feel her armpits, sides, the neck and united thighs before undoing the knot. If however, she be a seasoned woman, he should proceed according to mutual liking and inclination. Then taking hold of her hair, and turning her face towards him, he should kiss her mouth or pinch her cheeks softly. A maiden, without any such previous experience, would close her eyes with modesty on this occasion. On the night of first congress with a maiden, he should employ ways and modes pleasing to her.

In the opinion of Suvarnanabha, the lover should press those parts of her body again and again, to which she turns her eyes overwhelmed with pleasure, when they are pressed. This makes a woman's passion rouse easily, and in respect of women, it is a great secret.

During congress the relaxation of her limbs, closing of her eyes, disappearance of her bashfulness, and keeping her vagina as close to the phallus as is possible, are the sure signs indicating her fulfillment and full satisfaction.

If she remains unfilfilled and unsatisfied, she shakes her hands, perspires profusely, bites, pricks with nails, kicks her legs, prevents him from rising up and continues with her thrusts even after the man has finished and discharged.

In such a situation the man should rub the inside of her yoni, with his finger, as does an elephant a thing with his trunk. This should be done before actual union, so that her yoni gets well moistened and lubricated.

There are ten kinds of strokes or thrusts to be used in congress :-

1. Upasripataka or the Moving Forward.
2. Manthana or the Churning.
3. Hula or the Piercing.

4. Avamardana or the Rubbing.
5. Varahaghata or the Thrust of a Boar.
6. Vrishaghata or the Thrust of a Bull.
7. Chatakavilsita or the Sporting of the Sparrow.
8. Samputaka or the Pressing.
9. Piditaka or the Sustained Pressing.
10. Nirghata or Giving a Blow.

In the *Moving Forward (Upasripataka),* the organs of the lovers are brought together, directly in a natural way.

In *Manthana or the Churning,* the man holding his phallus, turns it all round in the yoni.

When the yoni is lowered and the man strikes it from a higher level, it results in *Hula or the Piercing stroke.*

When the yoni is raised and it is struck by the lingam with force from the lower level, it is called *Avamardana or the Rubbing.* It is just opposite of the Piercing.

When only a side of the yoni is rubbed with the lingam, the *Thrust of the Boar (Varahaghata)* results.

When both sides of the yoni are rubbed in the above manner, it is called the *Thrust of a Bull (Vrishaghata).*

In *Chatakavilsita or the Sporting of the Sparrow,* a man without withdrawing the lingam from the yoni, continues the thrusts one after the other. This marks the clumination from the man's point of view, because then the ejaculation takes places.

When, during the congress, the lingam remains in the yoni and the lovers press each others thighs, *Samputaka or the Pressing* results.

When intromission takes place with some force, and the man maintains pressure throughout, it is called *Piditaka or the Sustained Pressing.*

When the lingam is withdrawn to some distance from the yoni, and then strikes it with force, it is called *Nirghata or Giving a Blow.*

The man should choose any one of these ten strokes according to the desire and willingness of the woman.

When the woman, in Reverse Congress, assumes the role of the

man, she can use these three in addition to the ten strokes given above.

1. Sandansha or Pair of Tongs.

2. Brahmaraka or the Spinning of the Top.

3. Prenkholitaka or the Swing.

When in the Mare posture, the woman holds the lingam of the man tightly and for a long time it is called a *Pair of Tongs (Sandansha).*

When in Reverse Congress, the woman holding the phallus in her yoni, turns it round and round, it is called the *Brahmaraka or the Spinning of the Top.* In Brahmaraka Reverse Congress, the man must raise his thighs to help the woman in her circular movements.

When the woman, in such a posture, swings her lips and abdomen in circular motion or from side to side, it is called *Prenkholitaka or the Swing.*

When the woman is fatigued, she should take rest by placing her forehead on that of the man, but still united with him. And then, having rested herself, the man should begin the intercourse afresh.

Those women who are reserved and keep their feelings concealed out of shame and modesty, when they are on the top of the man in Reverse Congress, their love and desires are revealed. A man should know from her actions of what disposition she is, and how she likes to be enjoyed. The mouth of a woman is pure for kissing in congress.

In conclusion, Vatsyayana says that noblemen are against mouth-kissing of woman and Religious texts permit it during sexual intercourse. In such a situation a man should follow the local customs and practice, and his own inclination and convictions.

Some men wearing ear-ornaments, and the male servants indulge in mouth congress with their masters. Similarly, some voluptuous citizens mutually practice it in confidence.

In some other cases, mouth congress is indulged in by man with woman. In such a case, a man and a woman lie down inversely alongside, and kiss each other's organs. This is called 'Kakil' or the *Congress of the Crow.*

That is why most of the courtesans abandoning virtuous, gentle, intelligent and noble man become attached to servants, low persons, elephant and horse trainers, etc.

Oral congress should never be practised by a Brahmana well versed in religious texts, a minister, and by a king and a leader of the people.

The woman in her monthly period, a woman who has recently delivered a baby, a fat woman, a preganant woman, and a woman of Deer-type should not be allowed to assume the role of man.

2.9. On Oral Congress

There are two types of eunuchs. Those who live in the guise of men, and those who live in the guise of women. Eunuchs of female disguise imitate the manners and dress of the woman. The things that are performed on the middle parts of a woman, are done in the mouth of a eunuch, and it is called *Auparishtaka (mouth congress)*. A eunuch woman should behave like a courtesan in order to derive pleasure and to earn her daily bread.

Eunuchs disguised as man keep their desires concealed, but they aspire to unite with man. Such a eunuch should take up the work of massage.

Under the pretence of massage she should touch the man with her body and massage his thighs. When, gradually she becomes familiar with him, she should touch the joints of his thighs and janghas. Then, if she finds the phallus of the man erect, she should fondle and press it with her hands, laughing and chaffing him for getting into that state.

A man's lingam gets erect only when his passion is roused. Thus, having aroused and knowing the eunuch's intentions the man should not even then ask the eunuch to proceed, she should then begin herself with the mouth congress. If she is asked, she should feign modesty and begin the mouth congress after showing much reluctance.

Oral congress is of eight kinds as given below in order of precedence :

1. ***Nimita or the Nominal Congress*** results when the eunuch, holding the man's erected penis in her hands, places it between her lips, and moves about her mouth.
2. ***Parshvatodashta or Biting the Sides*** results when the eunuch covering the end of the penis with his fingers collected like a flower, presses the sides of it with her lips and then lets it go saying, "Now, it is enough".
3. ***Bahya Sandansh or the Pressing Outside*** occurs when being asked to proceed again, the eunuch takes in her mouth the end of the penis and pressing it with her lips, as if drawing in, kisses it.
4. ***Antah Sandansh*** takes place when being asked to proceed on, the eunuch puts the penis further into her mouth, presses it with her lips and ejects.
5. ***Chumbitaka or the kissing*** is that in which the eunuch holding the penis in his hand kisses it with her lips with force.
6. In ***Parimrishtaka or the Rubbing,*** the eunuch while kissing it, rubs her tongue all over it or strikes the end of it with the tongue.
7. ***Amrachushitaka or the Sucking a Mango Fruit*** results when the eunuch in passion puts the half or more of the penis in her mouth, and sucks it forcibly like a mango fruit.
8. ***Sangar or the Swallowing*** up results when the eunuch puts in her mouth the penis as far as it goes, and presses it until the semen is shed.

At the end of each of these, the eunuch should express her desire to stop, but being asked to do another after the first, the third after the second, she should go on to the end.

According to the degrees of passion in mouth congress, the eunuch should also do striking, shrieking, etc. So much about the oral congress.

Oral congress is practised by unchaste, and wanton woman, female attendants, and serving maids besides the eunuchs.

The Acharyas opine that mouth congress should not be practised at all. Shastras prohibit it as a low practice. Moreover, a man himself would grow averse to coming into contact with the mouths of those

unchaste and wanton women with whom he has indulged in mouth congress.

Acharya Vatsyayana, however, maintains that the dictates of the Holy Texts do no affect those who resort to courtesans.

Moreover, it cannot be regarded as sinful for the people of that province, where it is in vogue.

In the Eastern provinces men do not unite with women who do not indulge in mouth congress.

The people of Ahichhatra usually do not resort to courtesans, but if they do, they never kiss the mouth. The people of Saketa unite with courtesans indiscriminately, without any regard to their purity-impurity.

The people of Patliputra themselves do not indulge in mouth congress, however, the men of Shaursena indulge in everything without any hesitation. They argue that women being unclean by nature, no one can be sure of their character, purity, conduct, trust and word. They are unclean, but they are not to be abandoned on that score. The Holy Texts on the authority of which women are considered pure, declare that the cow's udder is pure though the calf suckles it, the deer is pure though the dog kills it in hunting, a fruit is pure for its taste, strength and the digestive qualities, but it does never mean that it should be taken by people.

In the same way, in some cases, in some places, for some persons, on some occasions oral congress may not be bad, rather it may prove useful and satisfactory.

A man should therefore, give due consideration to place, time, practice to be followed, its agreeability, etc. and then decide whether to do or not to do a certain thing.

But, since these things are practised secretly, and the mind of people being fickle, who cannot say what or when, how or why a particular thing will or will not be practised.

2.10. How to Begin and Terminate The Congress, About Different Types of Congress, and Love-quarrels

In the pleasure-room, decorated by his friends and attendants with flowers, and made fragrant with burning incense, the citizen should receive the woman, bathed, well dressed, adorned and slightly drunk, and then sitting by her side should invite her to drink.

He should sit on her right, and striking her hair tenderly, and touching her dress and also the knot of her under-garment, he should embrace her gently with his left hand, and thus prepare her for the congress. Then, they should indulge in amorous conversation on various subjects, and should talk suggestively of things which would be considered as coarse and vulgar, not fit to be mentioned in a gathering.

Then, amidst singing and music played on instruments, with or without dancing, he should converse on fine arts, offer drinks and arouse her passion. He should then welcome her by offering flowers, betel-leaf, sandal paste. And seeing that her passion is fully roused, the citizen should dismiss the people that may be present there. After this in the privacy of his bed chamber, he should continue with his embraces, and then kissing her, untie her knot of her under-garments gently. Such are

the actions to be performed before the actual congress.

Having done the congress and being satisfied, the lovers with modesty should go to the separate wash-rooms, not looking at each other out of bashfulness and do the needful. On coming back from the wash-rooms and the bashfulness having disappeared, they should sit in a place different from that of the congress and share the betel-leaves. Then, the citizen should apply sandal or any other paste agreeable according to the season, with his own hands on her body. Then, embracing her with his left hand he should offer drinks to appease her. They may partake of sweet meats, fruits, etc., according to their mutual liking and the season. They may take meat-soup or both, or juice, or mango fruit, or citron slices with sugar, or any other thing that may be suitable and known to be sweet, juicy and pure.

Then, seating themselves on the roof, if the season favours, so as to enjoy the moonlight, they should indulge in pleasant conversation. The woman should lie down in her lover's lap gazing at the loveliness of the moon, and he should show her the different constellations, planets, etc. saying "Lo! there is the morning star, Arundhati; and that is the Polar star, Dhruva; here is the seven Rishis or the Great Bear; and there is the Milky way or the Akashganga". Thus, steadying themselves in mind and body, they should retire to sleep on separate beds.

The mutual dalliance, the embracing, the kissing and exchange of pleasantries are the sure way to reawaken passion. Expression of loving feelings remove anger and enhance passion. Dances, songs and the joyous reminiscences of the first meeting, the details of how they suffered the pangs of separation heighten passion and increase love.

Congress is of the following seven kinds :

1. Ragavat of Loving Congress.

2. Aharyaraga or Congress of Subsequent Love.

3. Kritrimaraga or Congress of Artificial Love.

4. Vyavhitaraga or Congress Transferred Love.

5. Potarata or Congress Similar to that of Eunuchs.

6. Khalarata or Debasing Congress.

7. Ayantritarata or Congress of Free Love.

Loving Congress is that in which the lovers fall in love at first sight

and then unite.

Congress of Subsequent Love results when the lovers come to love each other gradually and then unite.

In Congress of Artificial Love the man and woman unite under special circumstances and for special purpose in spite of the fact they do not love each other.

Vyavhitaraga occurs when a man unites with a woman, but thinks all the while that he is united with another woman, whom he loves. It is called *Congress of Transferred Love.*

Congress similar to that of Eunuchs results when a man practices congress with a woman lower than him in status, or she is of another and lower caste, or she be a maid servant.

The congress between a courtesan and a rustic, or that between a citizen and a rustic woman is called *Debasing Congress.*

When there is no hindrance of any kind in uniting and it is spontaneous, it is called *Congress of Free Love.*

So much about the kinds of congress.

Now of Love-quarrels :

A woman who is deeply in love with a man cannot and should not tolerate the name (s) of her rival (s) mentioned, or to have her praised or to be addressed by her name through mistake, or the man's continued attention to his second wife.

If such a situation arises the woman gives vent to her anger by cries and weeping, by being angry and by shaking her hands and feet. It is called *Karma Kalaha* or the quarrel through actions. The expression of her displeasure through the trembling of her body, headache, etc., is called Ayasa. When she resorts to tossing of her head in order to dishevel her hair, or to striking him by catching hold of his hair, it is called *Avokshodana.* Beating of her head and the breasts in anger is known as *Prahana.* Similarly she may use words to display her anger. In such a quarrel, when she throws herself down on the ground from her bed, and casts her garlands, ornaments, etc., these are called the other actions of the quarrel.

On such an occasion, when the woman is offended, the lover should pacate her by his sweet conciliatory words and if need be he should fall

at her feet. Then by taking her up, he should place her on the bed. But she, scolding him with redoubled anger, should lift up his head by pulling his hair, and having kicked him on the hands, head, back or bosom, once, twice, or thrice, should repair to the door of the room and shed her copious tears there.

Acharya Dattaka says that the woman in her great anger should sit at the door, but should neither go in nor step out. After some time, when she finds that the conciliatory words and actions of her lover have reached their limit, she should be reconciled, but still she should keep on taunting him, and then being desirous of congress she should allow him to embrace.

At the time of such love-quarrel, if the man sends his assistants—Pithamarda, Vita or Vidushaka, etc., to pacify her, she having given up anger, should accompany them to her lover and spend the night with him.

Here ends the love-quarrel.

By using the Sixty-four Arts, mentiond by Babhraya and his followers, the Nayaka succeeds in enjoying the woman of first quality. If he is ignorant of the Sixty-four Arts and its sub-divisions such as embracing, kissing, etc., he will not receive any respect from the learned men, though he may be a master of many other Shastras.

A man, though lacking the knowledge of other Shastras, but well versed in Sixty-four Arts, becomes a leader in the societies, where the learned men and women discuss Kama.

The Pandits of Dharma, Artha and Kama hold these Sixty-four Arts in great respect as means of protection of woman. Courtesans worship these as a means of their livelihood. Even when the cunning respect these for their usefulness, what man will not worship these noble arts?

These Sixty-four Arts should be welcomed and practised by every householder. The Acharyas have defined these arts as respected, charming, benevolent, and so dear to women.

A man who is skilled in the Sixty-four Arts is looked upon with great honour by maidens, remarried women, wives of other men and courtesans.

Part Three

About Acquisition of A Wife

3.1. About Betrothal and Marriage

When a maiden of one's own caste, and a virgin is married in accordance with the Holy Texts, it leads to the attainment of Dharma and Artha, progeny, relations, greater number of friends, spontaneous love and satisfaction.

Therefore, a wise man should select a bride, who is a well-to-do family, whose parents are still alive, who is at least three years younger to himself, who is born of a highly respectable family, possessed of wealth, well related, having many relations and friends. She herself must be in possession of beauty, character, virtues, and symmetrical teeth, nails, ear, hair, eyes, breasts, and be without any affliction and disease. The man should also possess the same qualities which he seeks in the bride.

Acharya Ghotakamukha says that by selecting such a maiden, the man would have done the proper thing, and his equals and friends would praise him. In the selection of such a bride, who is full of these many qualities, the parents and relations should exert themselves.

The friends of the man should admire all his ancestral and paternal excellencies, even to exaggeration, before the parents of the bride, in order to endear him to them. They should especially praise those

qualities of him that may be liked and admired by the girl's mother, at the same time they should underline the defects both present and future of all other prospective candidates seeking her hand in the marriage.

Then the astrologer should be sent, who may help him in gaining favour of the bride's parents by forecasting greater financial gains and other lucky events from the position of planets in their horoscopes and cawing of the crow, etc.

The astrologer thus sent should convince the mother of the maiden that far greater benefits would accrue, if she marries her daughter to that particular man that to the other one she proposes. He may also tell her that his friend has a fair chance of getting another girl far better than hers. The people engaged in settling the marriage between the man and the maiden should see that it is done according to the compatibility of their horoscopes. Ghotakamukha says that marriage decision should not be taken exclusively by the parents of the bride and the man, but other relations and members of the family should also be taken into confidence. Ghotakamukha warns that a girl should not be married at all, if she be asleep, crying, or gone out of the house when sought in marriage, or is betrothed to another.

The following also should not be married :

1. One who is of inauspicious name.
2. One who has been kept concealed.
3. One who is already betrothed.
4. One who is with brown blemishes.
5. One who is with white blemishes.
6. One who is manly built.
7. One who is bent down.
8. One who has improportionate large hips.
9. One who is bald-headed.
10. One who has committed adultery.
11. One who is dumb.
12. One who is already your friend.
13. One who has fully acquired puberty.
14. One whose hands and feet always perspire.

Similarly, a girl whose name is either after the planets, or a river or a tree, or a girl whose name ends with the letter 'r' or 'l' should be avoided.

In the opinion of some Acharyas, marriage with a maiden, who at the very first sight charms the mind and delights the eyes always brings happiness and prosperity. If she does not charm the mind and delight the eyes, she should not be married.

When the maiden is of marriageable age, her parents should always dress her in attractive clothes. She should play with her girl friends in the evening, attend marriages, festivals, etc., in her gay and smart dress, so that she makes a show of herself to advantage, for she is a kind of merchandise, and therefore, unless her beauty is seen by the people, they will not be attracted towards her for marriage.

When the people of good nature accompanied by friends and relations arrive to select the bride, they should be received by her parents with fine offerings and pleasing words. Then, the girl dressed in all her finery should be presented before them on one or the other pretext. And then, they should tell the prospective bridgroom that they would after consultations with their friends and relatives, send the reply about their daughter's marriage in due course of time.

The bride's parents should invite them to bathe and dine, but should not commit themselves about anything and should simply say, "Everything will take place at the appropriate time"

When the marriage is thus settled, the citizen should select a marriage ceremony out of Brahma, Prajapatya, Arsha and Daiva forms of marriage according to the customs of the country, the Shastras and the traditions of his family.

The collective games, marriages, and friendship, all these three things should be between persons of equal status, and age, and not with elderly or too young persons. The man, who marries the daughter of a wealthier person than himself, has to live like a servant. Such a relation is called the 'High Relationship'. The wise avoid such relationship.

There are some verses on the subject as follows:

By marrying a poor man's daughter, the husband dominates his wife. Such a relationship is called 'Hina' or the 'Low marriage', but the learned condemn such a relation.

That marriage is desirable, which provides both the husband and the wife pleasure in each others activities. Even in 'High Marriage', one has to be in subordination, and has to serve and bow low to the relations.

3.2. About Creating Confidence in the Bride

The newly-wedded couple should sleep on the floor, observe celibacy, and eat their food without seasoning it with salt and pungent agents for the first three nights. For the next seven days, they should take ceremonial bath to the accompaniment of music, should decorate themselves, be together in feasts, gatherings and dramatic performances, and pay respect to elders. This is applicable to people of all the four castes.

Then, the husband should begin with his advances to his wife in a lonely place at night to gain her favours.

The followers of Babhravya are of the opinion that if the husband neither speaks, nor touches her, nor looks lovingly at her during the first three nights, the maiden may feel unhappy by seeing him spiritless like an inaminate object, and considering him as a eunuch, may lose respect for him.

Vastyayana is of the opinion that during the first three nights the husband should exhibit his love for her in order to create confidence, but should not indulge in sexual pleasure. He should neither kiss nor embrace her forcibly.

Women are tender like flowers, therefore, they should be treated delicately. Unless her confidence is gained and she is won over, nothing should be done forcibly. If anything is done forcibly, she may grow

disgust for congress, therefore, the bridegroom should be considerate on such an occasion. He should approach her with great care and love to gain her confidence. He being not much acquainted with the bride, may begin with an embrace of her breast, and other upper parts of the body, but it should be just for a while. He should not approach her parts below the navel by any means.

If she be grown up, or if he has known her for some time, he may embrace her in the lamp-light, but if she is not well acquainted wih him, or if she be a young maiden, it should be done under the cover of darkness.

After the disappearance of bashfulness in embracing, etc., the man should offer her a betel-leaf by holding it in his own mouth. If she does not accept it, he should persuade her to do so with sweet words, entreaties and oaths. If she does not accept it even then, he should fall at her feet to please her. It is ubiquitous that however bashful or angry a woman might be, she would never tolerate her husband falling at her feet.

While offering her the betel-leaf, he should gently kiss her mouth. If it pleases her, he should begin the conversation with her. When she is engaged in listening to him, he should ask her short questions. pretending not to know their answers. It should be done to induce her to talk. If she does not respond, he should question her again and again very politely, without frightening her. If she does not speak even then, he should not press her further.

Acharya Ghotakamukha says that all newly-married maidens hear the man's words silently without uttering a single word themselves. They do not say anything in reply, not even a single short word.

They being thus importuned, reply yes or no by nodding their heads, if they be angry, do not even nod their heads.

When the bridgroom questions her "Do you want me or not ? Do you like me?" She would first maintain a long pause, and then reply favourably by nodding her head, and if she be angry she would make a quarrel.

At such a time he may converse with her in the presence of her woman friend, who is favourable to him and confidante of both. She would then listen to her husband and laugh, with her head bent low, and

would chide her friend and quarrel with her. And then, her female friend would say something jocularly which the bride might have not meant, adding "She says so". Then, she would say to the bride, "Your husband says so, why don't you reply". Thus being teased both by her friend and husband she would say softly, "If you annoy me like this, I shall not speak". She would keep smiling all the while, and throwing occasional glance towards her husband. These are the modes of initial conversation to be employed by a newly-wedded couple.

In this way, having acquainted with each other, the bride should prepare betel-leaves, sandal paste and garlands and place them near him, without saying anything, or she may tie them up in his upper garments.

While she is so engaged, he should gently touch the nipples of her breasts. If she prevents him from doing this, he should ask her to embrace him. At the same time he should extend his hand to her navel and remove it. Gradually he should place her in his lap and by and by proceed further with his advances.

If she does not submit, he should frighten her a little by saying, "I shall mark you lower lip with my teeth and your breasts with my nails. I shall make similar marks on my person, and tell your female friends that you have made these. What would you say then?"

In this way, taking recourse to such ways and means as would frighten and make the children do certain things, he must by and by win her over to engage her in the desired work.

Thus having gained her confidence on the first night, he should on the second or third night press forward with his hands. He should kiss her all over, and placing his hands on his thighs insert his hand between her thighs and massage their joints.

If she prevents it, he may ask her, "Oh, what harm is there in it?" While shampooing her thighs, he should also overwhelm her with kisses and embraces. In between he may stop shampooing. When she does not object to shampooing of her thighs, rather she begins to relish it, he should quietly extend his hand to her private parts, loosen her under-garment by undoing its knot, and turning up her under-garment should shampoo the joints of her naked thighs.

All these things are to be done to create confidence and love in the

bride, but the man should not indulge in sexual intercourse at that time.

During the first three nights the man should initiate the bride into the Sixty-four Arts of Kama. Then he should tell her how much he loves her, and reveal to her what hopes and aspirations he has been entertaining in respect of her He should also pledge to be faithful to her, and should dispel all her fears in regard to his other wives.

In this way, winning her over and removing her bashfulness, the man should begin to enjoy his bride. So much about creating confidence in the bride.

There are some verses on the subject as follows :

The ancient Acharyas are of the opinion that a bride-groom by acting according to his bride's inclinations, should so gain her over that from the very beginning she becomes greatly attached to him. But, a bride cannot be gained over either by being completely slavish to her, or by being much against her. Therefore, a wise husband should choose the middle path.

The man who knows how to obtain women's love also knows how to honour them, and how to create confidence in a newly wedded woman, becomes their most loved one.

He who neglects a bride thinking her to be too bashful, actually does not understand the woman psychology. Such a man is looked down upon as an animal.

He who tries to enjoy a woman without understanding her sentiments, and without gaining her over, he becomes an object of her fear, anger, jealousy and hostility.

When a woman is not understood properly, and her love is not returned, she is filled with hatred and jealousy. Then either she revolts against her husband, or she resorts to other men.

3.3 About Courtship and How to Win The Bride

A man who is either poor though possessed of virtues, or a man of low birth though possessed of mediocre qualities, or a man who is a neighbour though possessed of wealth, or a man dependent on his parents for his sustenance, or a man who looks like a child, such a man should not attempt to marry a maiden of good birth. However, if he wants, he should try to win her over from her very childhood.

In southern provinces, a man suffering from any of these above defects fails to obtain a bride for him. Such a person, who is also orphan and poor and living at the house of his wealthy maternal uncle, should exert himself to gain over his uncle's daughter, even though she be betrothed to another man. He should try to gain over any other girl, even though she may be of another caste. Acharya Ghotakamukha is of the opinion that if a man has been sincerely loving a maiden since her childhood, his gaining her over is beyond reproach.

When a boy or a man thus begins to gain a maiden over, he engages himself with her in such sports as collecting flowers for garland, making toy-houses of mud, playing with dolls, cooking food, tug of war, guessing what is there inside the fist, the finding out of the middle finger when jumbled with others into a fist, the game of six pebbles, and such other games and sports as may be in vogue in that province and agreeable to the inclination of the girl.

Besides these he should play with her such other collective games as hide and seek, the salt shop, stretching hands and turning round and round in a circle, hiding coins in many heaps of wheat and looking for them, blind man's buff, tapping on the head of the blind-folded boy, and other games of the same kind popular in the province.

The wooer should always be on intimate and ever-growing terms with the woman, whom he thinks to be the girl's confidante. He should also make close acquaintance with the daughter of the girl's nurse with many acts of kindness and affection, for if she is won over, she being pleased, may become instrumental in bringing the two together even without being asked.

The nurse's daughter even without knowing the girl's inclination, should praise the man's qualities in such a method as to make her fall in love with him.

Anything that may excite the girl's curiosity, or that she may be desirous to possess, should be presented to her by the wooer. He should buy and present her such toys as may be strange and costly, and which she might have not seen before, if she be too young.

The Suitor should show her such a ball as of varigated colours and designs all over it, and such other toys as made of threads, wood, horn, ivory, wax, clay, etc., in order to draw her towards himself. He may also present her cooking utensils, or should show her the kitchen and the work to be done there.

He should show and offer her figures of man and woman standing together and carved on a piece of wood, a pair of arms, of cow and bull, of goats, temples made of mud, bamboo and wood, parrots, quails, cocks, partridge of clay in cages, strange shaped conches, mother-pearls, vinas, cosmetic box, lac for drawing pictures, red arsenic, colours, sandal wood, betel-nut and leaf, perfume, etc.

He should request her to see him in secret, and converse with her on such topics which may enhance her love for him. He should offer her presents in private, whenever she wants them, or he has such an opportunity. He should make her feel that he can do everything that she desires to be done.

If she questions him about the reason of this secrecy, he may tell her about the fear of his parents, or may point out that such presents as

given to her, are also desired and demanded by others.

During thus ever-increasing love, if she takes interest in his conversation, he should entertain her by recounting interesting tales and anecdots according to the occasion. If she is interested in seeing tricks being conjured, he should perform them to see her amazed, or if she is curious to see various skills, he should show them to please her. If she takes delight in music, he should entertain her with that. On various auspicious days, on festivals and fairs, on moonlit nights, on the days of eclipses, or when she pays him a visit, he should present her with bouquets of flowers, garland for the head, ear rings, ornaments, garments, etc., to please her. But he should see that no harm is done, nor any misunderstanding in created in offering her these presents, according to the occasion.

Her girl-friend or her nurse's daughter while praising his qualities, should tell her that he is far more skilled in the Sixty-four Arts of Love than any other young man. In this way, removing her fear and doubts the man should teach her the arts of sexual pleasure. All this while, he should be well dressed, and often make his appearance before her, and the fact whether she loves him or not will become apparent from her expressions.

It is certain that most of the maidens love the man with whom they have acquaintance, and whom they see often around them, but though they desire a union with him, they do not unite out of modesty.

So much about approaching the maiden. We will now describe the gestures and signs of eyes and face of the maidens.

The maidens do not look straight at their lovers out of bashfulness, but they see them cleverly by turning their eyes aside. They expose their one or the other beautiful limbs on some pretext. If their lover be at a distance, alone or unwary, they keep on their eyes directed towards him.

Being questioned, a maiden answers with a smile, murmuring indistinctly and intermittently, keeping her face bent down. She likes to be in his company for a long time. While standing far away, she expects him to observe her, and believing it, she talks with her members of the family assuming a peculiar facial expression, and does not budge from the spot.

She laughs when she notices anything where he stands, spins out

the yarn of her conversation, so that she may remain there, kisses and embraces a child sitting in her lap, and makes her attendant rearrange her ornamental mark on the forehead. Thus, she performs these feminine gestures and movements surrounded by the people.

She believes the friends of his lovers, and honours their advice. She is considerate to his servants, talks with them, and even plays the game of dice or cards with them. She commands his servants to do her work. as if she were their mistress, and if they talk about him, she listens them with great attention.

When escorted by her nurse's daughter, she repairs to her lover's house, and plays games, talks with him with the help of her friend. She avoids being seen by him, when she is not well attired and decorated.

If he desires to see, she removes very gracefully her ear ornament, or her ring, or her garland, and places it on the hand of his female friend, so that may be given to him. She always puts on the ornaments presented by him, and becomes dejected and indifferent when any other bridegroom is mentioned, and avoids the company of the bridegroom's friends.

There are two verses in this context :

When a man comes to know full well of her love and attachment for him through her gestures and other expressions, he should explore all the possible proper means leading him to actual union.

A wise man should gain over a young girl by toys and dolls, a young maiden by his skill in the Sixty-four Arts, and a woman by gaining favour of her confidantes.

3.4. How The Man Should Conduct Himself to Possess The Bride. How The Woman Can Win a Man over and Subjugate Him.

When it becomes apparent through her gestures and signs that she loves the man, he should try to gain physical union with her by following ways and means :

When engaged in arguing in a game of dice or any other game, he should hold her hand, in such a way as to show his deep attachment to her. Then, he should practice any one of the four embraces, described in earlier chapter, according to the occasion. He should show her a couple of human beings cut out of a leaf to express his passion. Other similar designs may also be shaped and shown to her.

During water-sport, he should dive at a distance from her, and coming up to her and having touched her, he should emerge out of the water.

He should write his sentiments towards her on new and tender leaves, underlining the pain being suffered on her account. On some pretext or the other he should tell his beautiful dreams full of sentiments.

At the time of dramatic shows, etc. and family gatherings, he should

sit beside her and touch her on some pretext and place his foot on hers, so that he may ultimately rest himself against her. Then he should slowly touch her fingers and scratch his toe-nails against her finger nails.

When giving or receiving things, he should scratch her hands with his nails, or when she allows him to wash her feet, he should press her toes between his fingers. When she gives him water for drinking, he should sprinkle some of it on her.

If the maiden does not object to these, he should proceed further with his advances. If they sit close together in a lonely place or in darkness, he should press her parts of the body continually till she gets used to it. If they are sitting or lying on the same bed, he should scratch her body slowly with his nails.

He should express his feeling without agitating her. When she meets him in loneliness he should say; "I want to say something". When she asks him about it, he should cleverly reveal his desire, and he should observe her gestures, so as to know how she takes it. How she is affected by such talks will be described later in part five entitled 'Relations with the Wives of Other Men'.

Being sure of favourable feelings towards him, he should make her visit his house by feigning headache, etc., in order to exchange thoughts with her.

When she visits her, he should make her press his head, and catching hold of her hand he should press it on his forehead and touch it over his eyes. Then he should tell her that her hands are far more efficacious than any medicine. The more touch of her hand has removed his headache. Only she could do that, and this can be done only by a maiden. When she is about to leave, he should request and press her to visit him again.

In order to make her his beloved, he should feign this illness continuously for three days and evenings. At every arrival, he should engage her in discussions to prolong her stay. To obtain her confidence, he should carry on his long conversation with her.

Acharya Ghotakamukha, a specialist on this topic, says that, however, hard a man may try to get the confidence of the girl, he is so much attached to, he can never gain her over without a great exertion.

When the girl is completely won over, he should then try to have a

physical union with her.

Women usually grow passionate a evening, in darkness and during the night, because then they have little fear of being seen, and so desire to unite. Then, they do not oppose a man's advances. It is, therefore, desirable that women are approached for congress at such hours.

When the man finds that his single-handed efforts are of no avail, he should by means of her female friends cause the maiden to come to his house, without making known to her his real intentions. Then, as has been described earlier, he should proceed further for the actual union. Or he may, in the very beginning, send his maid-servant to her as her friend in order to win her over.

During sacrificial rites, pilgrimage, festivals, marriage, trouble, etc., people are generally busy. On such occasions, the lover having already ascertained her inclinations towards him through her gestures and feelings, can press her for Gandharva marriage, and then enjoy her when others are busy.

Vatsyayana is of the opinion that a woman who has been tried and tested many times, on such occasions as mentioned above, will never resist her lover's advances.

A low-born maiden, though possessed of so many virtues or a high-born maiden but pauper and not sought after by the rich and high caste people, or a high-born but an orphan maiden should herself seek a man's hand in marriage. Such a maiden should seek the hand of a person in marriage who is virtuous, strong, handsome and her childhood friend.

When she meets a man who makes advances to her, because he is unable to control his passion, and would marry her even without his parent's consent, she should try to win him over by means of her loving gestures and such other methods.

The mother of such a girl should also encourage her towards him with the help of her female friends. The girl should meet her desired person in a lonely place and receive him with betel-leaf, flowres, perfume and garlands. At other times she should show her skill in any one of the Sixty-four Arts of Kama, and converse with him on topics agreeable to him. She should also take recourse to those ways and means described in the earlier chapters.

She should never take an initiative for physical union, however,

passionate she might be, because the Acharyas say that a woman who makes such advances, ruins her own future.

And if her lover unites with her, she should accept it gracefully. When he embraces and kisses her, she should not betray her passion, and accept his advances pretending ignorance of all the matter. She should also behave in a manner that he is obliged to kiss her mouth forcibly. If he desires her, with the intention to unite with her, to rouse his passion by touching his lingam, she should do it reluctantly. It is undersirable on her part to expose too much the parts of her body at his requests, because there is no surety of marriage on his part.

When she is sure of his deep love for her, and that he would not desert her in any situation, she should, on advances being made from his side, allow him to enjoy her.

When she has been ravished and enjoyed, she should tell it to her confidante woman-friends. So much about the ways and means of winning over a desired man.

There are some verses on the subject as follows :

A woman is free to choose, by her own efforts, a husband she likes, and thinks is agreeable and obedient to her. If she be greedy of wealth, she may marry a rich person, without taking into consideration his other wives, looks, virtues or propriety.

A man who is virtuous, self-disciplined, obedient and competent and makes advances to her, should never be rejected by a maiden.

A young man who is capable of earning his bread and master of himself, though poor and without virtues, is a better husband than one who has many qualities but is depraved and has many wives.

3.5. On The Different Forms of Marriages

If it is not possible to have a date with maiden in seclusion, the man should befriend the maiden's nurse by obliging her with presents, etc.

The nurse, pretending not to know him well, should admire his virtues to exaggeration, which are liked by the maiden, so that she be inclined towards him. At the same time, the nurse should condemn and criticise the defects of those other wooers, towards whom she may be inclined. She should also impress that her parents are in the wrong, that they are greedy, and therefore, they favour a wealthy but foolish suitor instead of a wise one.

She should also cite examples of Shakuntala and other girls of her own caste of past times to drive home the point that having chosen their own husbands, they were very happy afterwards.

She should tell her how many maidens married into wealthy families came to grief through the manipulations of their co-wives, and how they were finally abandoned. At the same time she should tell her how happy, fortunate and secure she would be by marrying the man she chooses.

She should impress upon the mind of the maiden how fortunate and happy she would be by being the only wife of the man who loves her so much.

When the nurse finds the maiden sufficiently inclined towards the

man, she should employ proper ways and means to remove the maiden's fears, doubts and bashfulness. She should use all the tricks and methods of a female go-between to make her amorous of the man.

She should reassure her that it would be all right even if he carries her off forcibly and unexpectedly like a stranger.

Thus, when the maiden is completely won over, and they meet at a secluded place, the man should light the sacrificial fire with the fire brought from a learned Brahmana's house, and having offered oblations to the fire, he should step around it three times with the maiden, according to the precepts of the Holy Texts.

After this marriage ceremony, they should inform their parents about it, because according to the Acharyas it is an accepted convention that a marriage solemnized in the presence of sacrificial fire is irrevocable.

Having consummated the marriage, he should reveal the fact to his and her parents, in a manner that they may be reconciled and give their consent.

Thus having married the maiden, the man should gain over her relations with his loving conduct and gifts. Thus, he should marry the girl according to the Gandharva form of marriage. When the maiden is unable to marry her man thus, the man should use the services of a woman of good family, who is well known to him and has an easy access to her family. That woman should bring the maiden to his house under some pretext, and then he should cause the fire to be brought from the house of Brahamana, learned in Vedas, and perform the marriage rites as described earlier.

When the maiden is to be given away in marriage to another man in near future, the female friend and messenger of the wooer should disparge and criticize that chosen man before the mother of the girl, and when the girl's mother has made up her mind not to marry her daughter to that man, the messenger should bring the girl to a neighbour's house with her mother's consent. Then the sacred fire should be brought from the house of a learned Brahmana and the marriage rites performed in the presence of the sacrificial fire.

A man in love with a maiden and desirous to possess her in marriage, should befriend one of the maiden's such brothers, as may be

equal his age, and should please him by helping and giving him nice presents for a long time. Then he should let the maiden's brother know his desire of marrying his sister.

It is definite that young men of equal age will sacrifice even their lives for their friends, who share the common nature and a way of living with them. Thus, he should cause the maiden to be brought by her brother to some secluded place, and then bringing fire from the house of a learned Brahmana should marry her in the presence of the sacred fire.

On the occasion of festivals, the man should make the daughter of the nurse to give the girl wine or such other intoxicating thing, and then on some pretext he should bring the girl to some secluded spot, and get her ravished by the man. Then the man should marry her.

If a maiden who is asleep, or going alone, or being made unconscious by giving intoxicating things, is ravished and enjoyed, and married by the man, such a marriage is called *Paisacha Marriage.*

Knowing that the maiden is going to some village or to a garden, the man accompanied by his well armed friends and men, should carry her off forcibly by slaying or frightening her guards, and marry her. This is called *Rakshasha Marriage.*

These are the various forms of the marriages. There are some verses on the subject as follows :

Of all the above forms of marriages from the point of religion, each that follows is lower than the one that precedes it. Therefore, the lower forms of the marriages should be resorted to only if the man finds the better one impossible to practise.

The ultimate object of marriage is love. Marriage sans-love is futile. Therefore, Gandharva form of the marriage is the best, though in order of precedence it is second. In this form of marriage are beautifully involved mutual love, consideration for each other, and not much trouble.

Part Four

About a Wife and Her Position

4.1. On The Conduct of a Faithful Wife, and Her Behaviour During the Absence of Her Husband

Wives are of two kinds: (1) Ekacharini or single wife, and (2) Sapatnika or more than one wives. First, we describe the conduct of the principal of the single wife.

Only that wife is virtuous (Pativrata) who having genuine and deep attachment for her husband, adores him as a divine being, and conducts herself according to his wishes. She should take upon herself the maintenance and management of the household with his consent.

She should keep the house neat and tidy, arrange the different kinds of flowers at suitable places, make the floor smooth and polished. She should see that in the house-temple, the things required for worship are there, and that the deities are offered worship three times each day, i.e., in the morning, at noon and in the evening.

According to Acharya Gonardiya, there is nothing more pleasing to a husband than a neat and tidy, and a well decorated house.

She should behave in a befitting and dignified manner with her parents-in-law, sisters of her husband, their husbands and servants. She should prepare beds for vegetables of daily use in vacant place around

the house and plant there sugarcane, cumin seeds, mustard, ajmoda, aniseeds and tamala plants.

She should also grow such plants as Kubajka (trapabispinosa), Gulman (bushy plants), Tagara (cassia auriculata), Mallika (citrus decumana), jasmine, china rose and other flowering plants, trees and fragrant grasses, and make narrow foot paths between the flower beds. In the centre of her garden, she should have a reservoir with steps or a well.

She should always keep away from the female beggars, women mendicants, unchaste and debauch females, women fortune tellers and women practising black magic.

On hearing the sound of his foot-steps returning home, she should wash his feet herself and not allow the maid-servant to do so. Even in seclusion she should not appear unadorned before him.

If she finds her husband overspending, or squandering money, she should speak to him in private. She should seek his permission for attending marriages, picnics, excursions, social gatherings and temple-goings. She should participate in games and sports according to the wishes of her husband.

She should retire for rest at night after her husband has already slept, and get up in the morning before he gets up. The kitchen should be neat and clean and well equipped and at such a place where no outsider may have an access.

In case she is offended by any of his husband's misconduct, she should remind him not to repeat it with some displeasures, but she should never make a fuss. If she wants to reproach him on purpose, she should do it in private or amidst his friends, but she should never resort to magic to keep him in her obedience. Acharya Gonardiya is of the opinion that the use of magic by the wife is the only cause which creates distrust between the two.

Speaking harshly, sulky looks, talking aside, standing at the entrance and looking at the passersby, and whispering with the friends in the garden, remaining alone in a lonely place for any length of time are bad habits. A virtuous wife should always avoid these. She should keep her body, teeth, hair, etc., always clean and tidy so that her husband ever loves her.

When the wife wants to approach her husband in private, she should do so after dressing up well, decorating herself with various ornaments, flowers and fragrant ointment and pastes.

When she goes on picnic or excursion she should wear thin and finely textured garment, a few ornaments and flowers, and not much cosmetics and sandal paste.

She should observe fasts and vows like her husband for his good. If he tries to prevent her from doing so, she should request him to let her do it, and say that she is his follower.

She should buy vessels of clay, metals, bamboo and other materials for domestic use at appropriate times. In the same way, she should keep a ready stock of rock and common salts, ghee, oil, bitter gourd, medicines and such other things which are scarce and not easily available.

She should also collect seeds of radish, potato, common beet, worm wood, mango, cucumber, egg plant, kushmanda, pumpkin, surana, sandal wood, garlic, onion and other vegetables and herbs and sow them at appropriate season.

She should never tell to others about her wealth, and the secrets confined to her by her husband. She should emulate and surpass all the ladies equal to her in status and age in her skills, devotion to her husband, knowledge of recipes, self-respect and dignified behaviour. She should budget all her earnings and spend accordingly.

She should know how to prepare ghee out of milk that remains after meals, oil from sesamum seeds, gur from sugar-cane, yarn from cotton, and also how to weave clothes, ceiling brackets, ropes, slings, and preserve barks.She should supervise the pounding, sifting and grinding of the grains, and use small grain and chaff in some way or the other. She should also know how to use the burning coals again after they are cool. She should pay the salary of the servants and feed them. She should look after the crops, herds of sheep and cattle, other domestic animals and birds. She should also know how to adjust the income and expenditure.

The worn out clothes should be got washed, and then they should be given to those servants who have done good work, as a reward. The cothes that are not worth giving should be used in some other way.

She should preserve the pots and vessels used for preparing and keeping wines. All sales and purchases and account of loss and profit should also be maintained by her.

She should welcome the friends of her husband and offer them betel-leaves, flower-garlands, sandal-paste, etc.

She should serve her perents-in-law, obey them, refrain from contradicting them, and should never laugh loudly and speak in low voice in their presence. She should behave with her husband's friends and enemies as with her own. Moreover, she should never be vain or proud of her material comforts and luxury.

She should behave very skillfully with all the members of the family including servants. Nothing should be given to anybody as a gift without her husband's permission. She should keep the servants engaged in their work, and honour them suitably by giving gifts on festivals and other auspicious days.

Thús ends the way living of a virtuous and devoted wife.

When the husband is away on journey, the wife should have only the auspicious ornaments on her person, and observe fasts and vows, and conduct herself according to his teachings and instructions.

During his absence she should sleep near her mother-in-law, work in accordance to her advice and suggestions, and collect and preserve things liked by her husband.

Expenses on daily needs should be restricted to proper limits or to the limit her husband has allowed. She should try to complete any work which he had started before setting out on the journey.

She should not visit her parents except either on festival or a death. She should be accompanied by some man from her husband's side, even then her stay should be short. Even in a marriage or festival she should wear simple clothes and discard ornaments and decoration to indicate her husband's absence.

She should observe vows and fasts in accordance with the advice of her parents-in-law and curtail expenditure. The sale-purchase of things should be done most economically and only through honest and loyal servants.

When her husband returns home, she should first receive him in her same simple dress which she has been wearing to indicate his absence.

On his return she should worship family deities and offer them presents.

So much about the conduct of a wife during the absence of her husband.

There are the following verses on the subject :

The virtuous and the only wife, whether she be a woman of noble family, or a widow remarried.

The wives who follow the path of virtue and devotion obtain Dharma, Artha and Kama, religious merit and a husband having no other wives.

4.2. On The Conduct of The Eldest and The Youngest Wives, and Other Women

A man remarries during the life-time of the wife, either because the wife is foolish, or she is characterless, or she is barren, or she has given birth to successive daughters, or she has been a source of ill-fortune, or the man himself is possessed of sensual weaknesses.

The wife should, therefore, from the very beginning endeavour not to allow him to have such an occasion by means of her devotion, good conduct and skillfulness. If, however, she remains barren, she should herself encourage him to have a second wife.

Generally, it is the tendency of a newly married wife to have as many rights as possible. Therefore, she begins to quarrel with the first wife, and jealousy is born between the two.

In such a situation, the first wife should look upon the second as her own sister, and not as a co-wife. During night, before the congress, she should decorate her for the occasion, and it will increase their mutual love. Even then if the new wife say something displeasing, the elder should not mind it. If the younger wife is found negligent towards her husband, the elder should at first ignore it, but then seeing a suitable occasion, the latter should advise the former not to repeat it in future. She should instruct the younger wife in the sixty-four Arts of Kama in

private, but at such a place that her husband may overhear it.

She should have much affection for the new wife's children, love the servants of the co-wife, and give more honour to the later's relations and friends than to her own. If there are many co-wives, the eldest or the senior most wife should have more love for the wife next to her than to the rest.

If the eldest wife finds her husband favouring any one of the other wives too much, she should cause a quarrel between her and any other wife. And then to increase the quarrel, she should encourage and take side of that wife, who has been favourite with her husband of late.

When the husband favours any of the co-wives too much, and wants to make her the most important, the senior most wife should cause all the other wives quarrel with her to make her lose her husband's favour, but she herself should not take part in the actual quarrel.

First she should increase the quarrel between her husband and a co-wife, and then reconcile them as a mediator. She should add fuel to the fire by always making her junior co-wives quarrel among themselves. If she finds that her husband loves her even then, she should bring about a reconciliation between them.

So much about the conduct of the elder wife. Now, we describe the conduct of the younger one.

The youngest wife should regard her senior most co-wife as her mother. She should not use anything received from her parents and relations without the permission of the eldest co-wife. She should act upon her advice, and aproach her husband with her consent. She should not reveal to anybody whatever is told to her by the elder, and she should look after her children even better that her own, but should serve her husband more than the other does.

She should never complain of the pain she suffers because of her co-wives, however, she should endeavour to receive more respect and love from her husband in spite of her rivals. She should tell him that his respect for her is her very wife. But she should never reveal to other co-wives the respect received from her husband either out of vanity, or in anger.

The wife, who gives out her husband's secrets is despised by him.

Acharya Gonardiya says that she should enjoy her husband's

favours in private, for fear of the senior co-wife. The junior wife should be kind and sympathetic to her elder co-wife, if she be unfortunate and childless. She should also ask her husband to be generous towards her elder.

The other co-wives should also conduct themselves in the same way as detailed above.

So much about the conduct of the younger wife towards the elder.

On the Conduct of the Widow Remarried

When a widow remarries a man, because of her uncontrolled passion, she is called Punarbhu or a widow remarried.

According to Babharavyas, those women who desert their husbands, and seek other to have satisfaction, are also Punarbhu. If they are not satisfied even then, they have yet others as their husbands to gratify their sensual hunger.

Acharya Gonardiya maintains that a Punarbhu woman may unite with the fourth man, deserting the first, second and third succession, if they have failed to satisfy her. She can even go to the fifth one, if she finds him more satisfying. Thus a Punarbhu, who leaves one man after the other in succession in order to seek better satisfaction, ultimately becomes a courtesan.

Vastyayana, however, contends that a Punarbhu should marry any person that suits her the best.

The best kind of Punarbhu woman is that, who with the help of her relatives, obtains from her new husband the money sufficient to meet the expenses of drinking parties, amusements, alms-giving, reception to friends, etc.

The mediocre and low kinds of Punarbhu women meet all the above expenses from their own savings. They also wear their own ornaments. If they do not have their own ornaments, then they may wear those given by a new husband.

There is no rule regarding the use of a thing given by a man with love to a Punarbhu.

If a Punarbhu deserts her first husband, goes to the other, she should return to her first husband all the things except those given to her as gifts by him. In case she has been thrown out, she need not return

anything.

A Punarbhu should become the mistress of the house of her new husband, but she should behave affectionately towards her other co-wives.

She should behave with consideration towards the members of her new husband's family, and receive his friends cheerfully. She should display her knowledge and skill in the Sixty-four Arts. She should herself reproach her husband on his misconduct leading to a quarrel.

During the actual union, she should show her mastery over the Sixty-four Arts according to his wishes. She should always wish her co-wives well, affectionately give dresses and ornaments to their children from time to time, and look after them like a parent as the occasion demands.

She should be more generous than other co-wives towards her husband's members of the family, relatives and friends. She should show greater interest in drinking parties, picnics, social gatherings and excursions.

So much about the conduct of a Punarbhu woman.

About Unfortunate Punarbhu Woman

A widow remarried is unfortunate Punarbhu, if she is unloved by her husband and harassed by her co-wives. Such an unfortunate woman should befriend the most favoured wife of her husband. She should show to that co-wife her mastery in the arts to gain her favours.

She should bring up the children of her husband like a nurse, gain over his friends with her polite behaviour, and should convey her devotion to him through them. She should take a leading part in religious ceremonies, fasts and vows.

Without any conceit, she should behave considerately with the members of his family.

While in bed with her husband, she should rouse his passion in accordance with his taste and liking. She should neither reproach him nor show her cleverness. She should try to gain the favour of the co-wife with whom he has quarelled.

She should arrange a tryst between him and the woman whom he loves secretly, and then she should try to conceal that woman. An

unfortunate Punarbhu should always conduct herself in a manner so that the husband may think her virtuous and devoted to him. So much about the conduct of Punarbhu. Now about the women in the king's Harem.

In the previous sections of this chapter it has been shown how the elder, the younger and other co-wives should conduct themselves. Similarly, the women of king's harem should behave. The conduct of a king will now be described.

The woman attendants called Kanchukis, and Mahattarikas in the King's harem should go with garlands, ointment robes, etc., to the king, and tell him that they have been sent by so and so queens.

Having accepted these, the king should in his turn send garlands, robes, etc., worn by him the previous day to those queens.

In the afternoon, the king having dressed and decorated himself, should visit the queens in his harem, who should also be dressed and decorated.

Then, the king should accord them honour befitting the time and their status, and indulge into jovial conversation with them.

After that he should visit the Punarbhu wives and behave them in the same fashion.

Thereafter, he should similarly visit the courtesans sand dancing girls of his harem. All of these women should be visited in their private apartments.

In the centre of the harem should be situated the private rooms of the queens, thereafter in the outer rooms the residence of Punarbhu, and then of the courtesans and then the apartments of the dancing girls.

When the king wakes up after siesta following lunch, the Vasskpalis or the chambermaids should inform the king whose turn it is to unite with him, whose turn has passed, and who is in her monthly period. They should then give him the signet rings, scented ointments, robes, etc., sent by the queens.

Of these rings sent, the king choose one particular ring to indicate his choice, and then the chambermaid informs that particular queen about the choice, and her turn to unite with the king.

In festivals, the king honours all his women of the harem according

to their status by offering them drinks, etc. Similarly, he honours them during musical gatherings.

The women of the king's harem are not allowed to come out, nor the women from outside whose character is doubtful or who are unchaste are allowed to go in. Only women of good moral and sound character have an access to the king's harem.

The king should unite with his queens in the best and the most artistic physical postures.

So much about the king's harem. There are the following verses about the conduct of the man who has many wives:

The man who has many wives, should treat them all equally well. Neither should he disrespect, nor neglect the faults of any of them.

He should not in confidence tell the physical defects of any of the wives to the other, nor should be praised before one the pleasures he had from the other.

He should see that a quarrel does not take place among them even though there is a cause for it, and reproach the wife, who speaks ill of others.

He should know how to please all his wives. He can please one by making her his confidante, the other by honouring her in open, the third by flattery. Thus he can please and satisfy all his wives one by one. If he please one with excursion, he can please the other by uniting with her, the next with giving presents, yet another by honouring her brothers and nephews, and still another by love-making with her in seclusion.

The wife who can overcome her anger, conducts herself according to the precepts of Kama Sutra, stands above all her co-wives, and gets her husband's love and obedience.

Part Five

On Relations with the Wives of Other Men

5.1 On The Characteristics of Men and Women Not Reciprocating in Love

The causes of a man resorting to the wives of other men have already been mentioned in Part One, Chapter 5. But before resorting to another man's wife, it should be very well examined whether she is accessible, whether there is any danger to his person, whether she is fit to be enjoyed, what would be the future consequences of the union, and whether this would profit him in any way.

When a man becomes passionate on seeing a woman, he should ponder over what he is going to do. And if he is convinced that he cannot even exist without uniting with her, he should proceed to win her over for saving his own life.

The intensity of passion grows more and more as shown in the following ten stages:

1. Love at First Sight.
2. Mental Obsession.
3. Constant Infatuation.
4. Loss of Sleep.

5. Emacipation of the Body.
6. Indifference Towards Life.
7. Shamelessness.
8. Mania.
9. Fainting.
10. Death.

The Acharyas of Kama Shastra say that people clever in uniting with the wives of other men, can from the very beginning know whether a particular woman is virtuous, devoted and pure, or she is a flirt from her appearance and physical features.

Vatsyayana is of the view that merely physical features and signs are not sufficient to judge a woman's character. Her conduct, feelings and expressions should also be given due consideration.

Acharya Gonikaputra, however maintains that as a woman gets attracted towards a handsome and virtuous man, so does a man on seeing a beautiful woman, but hardly do they proceed any further for various reasons.

Although men and women equally share this tendency, but women are more likely to get attracted towards handsome men. She falls in love without any regard to right or wrong, but when a man approaches her and makes advances she shrinks by nature, though she herself desires the union. She finally consents, and is won over when repeated attempted and advances are made.

Though most men desire to have sexual relations with the wives of other men. Yet do not attempt to have from religious considerations and social fear. Such a man cannot be gained over even if a woman approaches him with passion.

Women approach men merely to gratify their passion, but men turn indifferent after gaining them over. It has often been observed that men detest a woman who is easily won over, and long to possess one who is not.

On Women Not Reciprocating In Love

The following are the causes which make women reject the advances of men :

1. Love for the husband.

2. Affection for her baby.
3. Bereavement and sorrow in the family.
4. Want of opportunity to separate from the husband.
5. Because of her anger on the realization that the man desires her to insult.
6. Because of the suspicion that he cannot be won over permanently.
7. Because of the fear that he already loves another woman, or he would resort to another.
8. That he cannot keep secrets.
9. That he confides to his friends.
10. That he is too influential and illustrious.
11. That he is approaching her out of sheer wantonness.
12. A Deer-type woman refrains from uniting with a man because she thinks him to possess a large organ and, therefore, he will use violent thrusts.
13. The complex that she is unskilled in arts, while he a Nagarka, is a master of sixty-four arts.
14. He has been friendly and familiar.
15. He lacks the sense of prosperity.
16. He is of low status and caste.
17. Owing to the sense of disrespect for him because his inability to respond to signs.
18. When an Elephant-type woman comes to know that the man is of Hare-type and his organ is small, and he is slow, she refrains from the union with him.
19. Because of the fear that some harm may come to the poor man, if she unites with him.
20. Because of some physical defect or deformation in herself.
21. Her apprehension that their union may be revealed resulting in her throwing out of the family.
22. Finding that the man is old and aged.
23. Because of her suspicion that he might have been sent by her own husband to test her loyalty.

24. Owing to purely religious considerations.

Whichever particular reasons he detects refraining a woman, he should try to remove them from the very beginning, meanwhile he should increase his passion for her.

He should remove and remedy the obstacles which hinder their union.

The obstacle of too much self-respect born out of her noble family can be removed by becoming intimate with her.

The complex in the woman that arises from his great social influence should be removed by showing his great attachment for her.

The obstacles arising from suspicions, fears, lack of propriety, etc., should be removed by employing proper ways and means.

On Men Who are Successful with Their Women

The following kinds of men usually succeed in winning over woman:

One who is well versed in the Arts of Love and Sex.
One who is master story-teller.
One who is familiar with a woman from her childhood.
One who is young and yet mature.
One who is expert in games and sports.
One who is obedient.
One who talks sweetly.
One who can present desired things.
One who has already been a go-between.
One who is already by a beautiful woman.
One who knows her secrets and weaknesses.
One who has met secretly with his beloved.
One who is illustrious.
One who has been brought up with that woman.
One who is a neighbour and well versed in sixty-four arts.
One who is a servant but devoted to sexual pleasures.
One who is the husband of the daughter of her nurse.
One who is son-in-law and and newly married.
One who is fond of musical and dramatic performances.
One who is fond of picnics and excursions.
One who gives gifts to woman liberally.
One who is valiant and of robust health.

One who may sacrifice himself for her.
One who is brave and fearless.
One who excels her husband in learning, beauty, merits and the sixty-four arts.
One who dresses and decorates himself smartly.
One who has a mastery over sexual arts.

On Women who can be Won Over Easily

Just as a man thinks about the success of his means, similarly, he should think whether the woman he desires would be gained over or not.

The following kinds of women can be won over easily :

A woman who generally stands in the entrance of her house.
A woman who looks on the road from the roof of her house.
A woman who indulges in gossips at her young neighbour's house.
A woman who constantly gazes at passerby.
A woman who when observed turns her glances sideways.
A woman whose husband has remarried without sufficient cause.
A woman who dislikes her husband.
A woman who is detested by her husband.
A woman who is flirt by nature.
A woman without child.
A woman who generally resides at her parents.
One whose children do not survive.
One who is loud of mouth.
One who befriends every woman.
A wife of a performing artist.
A child-widow.
One who loves luxury in spite of her poverty.
One who is proud of her beauty and whose husband is of low status.
One who is vain of her skill in arts and is fed up with her husband.
One who shares more in another man's interests than her own husband.

One whose husband is not according to his likings.
One who is equal to her husband in intelligence, knowledge and strength of character.
One who is humiliated without any rhyme and reason.
One whose husband is away for a long period.
One whose husband has many younger brothers.
One who is not honoured by other women equal in status, beauty, etc.

The following kinds of wives are also easily gained over :

The wife whose husband remains dirty.
The wife of a jealous man.
The wife of a jeweller.
The wife of a eunuch.
The wife whose husband is given to procrastinating.
The wife of a coward.
The wife of a hunchbacked.
The wife of an ugly man.
The wife of a debauch.
The wife of a vulgar (in manner).
The wife of a man who is constantly ill.
The wife of an old man.
The wife of a dwarf.

There are two verses in this context

It is natural that a woman loves a handsome man, and a beautiful woman is loved by a man. Such mutual desires can be made steadfast by intimacy and such other means as removal of the causes at the root of suspicions, and fears.

A man depending on his own skills, in the art of love, observing her gestures and signs, and removing the obstacles in his way, is generally successful in uniting with the wives of other men.

5.2. On Making Acquaintance of The Woman and the Efforts to Win Her Over

The ancient Acharyas maintain that a maiden can be won over far easily by personal exertion than by approaches through the messenger. But the wives of other men, who conceal their feelings, are more easily won over by the help of messengers than by the personal efforts.

Acharya Vatsyayana, however, says that it is always better to depend upon one's own efforts than on the approaches of a messenger. It is only when personal efforts are not possible that a messenger should be employed.

A woman who is to be won over for the first time, she can be seduced only by personal efforts. If a woman has been seduced several times, and whom the man may not see, nor with whom he may have any conversation, he has to depend upon the services of a messenger.

If the man wants to make self efforts, he should become intimate with the woman before proceeding further.

Meetings are of two types: *Natural and Attempted.*

Meeting the woman without any special efforts, for example, if she is seen going to and from her own house, it is Natural Meeting. When

some special efforts are done, for example, to see her either at the house of a friend, or a relative, or a minister, or a physician, or on such occasions as marriage, sacrifice, festival, bereavement, excursion to the garden, it is Attempted Meeting.

When a man meets her desired woman, he should gaze at her, and observe her when she is engaged in tying up her disherelled hair, or when she is scratching her body with nails, or when she is tinkling her ornaments, or when she is biting her lower lip. When she looks at him he should begin to converse with his friends about her under the pretext of talking about other women. He should tell others in her presence about his liberality and enjoyments. If he is sitting beside a woman friend, he should yawn and twist his body, listening to her indifferently. He should address the child sitting in her lap in a way that his lover for her is manifested. He should kiss the child, embrace it as he would do with her. He should offer the child betel-leaf, fondle with it, and do such other actions on other places of the child's body as would be befitting on that occasion and time.

He should fondle the child sitting in her lap, give toys for playing, be constantly beside her. He should befriend the person who is close to her to get his purpose served. He should visit her house again and again on the pretext of some work. He should converse about Kama Sutra within her hearing, and in such a way than she may not guess that it is being talked on seeing her.

When intimacy is developed with her, he should leave certain things with her, saying that he would take them back after some days. To increase mutual love, confidence and intimacy, he should give her betel-nuts, perfumes, and such other things of daily use. Thereafter, he should make her well acquainted with his own wife, and cause them to sit and eat together in seclusion, talking on confidential matters. He should so manage the affairs that she can be seen daily and the mutual love and trust is always on the increase.

If any work is to be got done either from a goldsmith, or a jem-setter, or an artisan, or a dyer, or a carpenter, he should get it done himself. Thus, he will have frequent and long occasions of meeting her, and people would not able to see through his trick for a long time.

When one work is complete he should begin another. If she wants

anything, or wishes to learn some particular art, he should readily help her, and make her understand that he is not only willing but also quite capable of doing all these and many more things.

He should hold discussion with her and her servants on old customs and traditions, and about the genuineness and defects of precious stones; jewels and on such other articles, so as to remove any remaining bashfulness on her part. In such discussions, pretending difference of opinion, for example, about the value of a certain thing, he should ultimately agree with her and not contradict her. During such discussions, he should praise her excellent wisdom and understanding.

So much about the ways of becoming acquainted and intimate with another woman.

When a man has become intimate with a woman, and she has shown her love for his signs and gestures, he should approach her with the same attitude and attention with which a maiden is approached.

But since maidens are not familiar with sexual union, they are to be approached with greater care, caution and subtlety. In the case of other women, since they are well acquainted with sexual intercourse, they can be approached more openly.

When the woman has revealed her sexual inclination towards the man through gestures and such other expressions, the man should use her things, as she would use his things. This mutual exchange would increase their love and attachment.

When this interchange of things has begun, the man should present her perfumes, rings, flowers, upper garments and betel-leaves. He should beg her to give him a flower from her hair when she is going on excursion or picnic. In exchange if the man offers her something, he should impress his nail marks upon it. Gradually he should go on increasing her confidence in him and the frequency of their meetings.

By and by he should take her to a lonely place and kiss and embrace her there, exchange gifts, and touch her private parts.

When a man is engaged in gaining over one woman, he should not attempt to gain the other over.at the same time. If there be an old lady, experienced in sexual matters, her services should be obtained by giving her presents and gifts of money. When a man finds the husband of the woman going to some place near his house, he should not unite then

with the woman even if she is easily gained over.

A sagacious man should never even think of a woman who is suspicious by nature, or timid or too well guarded or possessed of parents-in-law.

5.3. On Examining The Woman's Inclination

When a man makes advances to a woman, he should examine her conduct in order to gauge her feelings. If she does not reveal her sentiments and feelings, the services of a clever messenger should be used.

When a woman is not responsive at the first attempt, but responds at the second, it shows her hesitation, which is quite a favourable sign. He should then try to gain her over gradually.

When a woman does not respond to first attempt but at the second attempt meets him in some seclusion well dressed and ardend, he should be sure that she can be won over, and then enjoy her forcibly some day.

When a woman allows the man to approach her, but does not yield even after repeated attempts, should be regarded as a trifler in love. Even such a woman can be enjoyed by sustained efforts and intimacy.

Since human mind is fickle and ever changing, estranged relations in the matter of sex can be reestablished.

There are women who let their lovers make up to themselves, but then avoid them and refuse to unite from self-respect and pride. Such women can be gained over only with great efforts, or with the help of a clever and experienced go-between.

If a woman uses harsh words and rejects the approach of a man, such a woman should be abandoned.

If a woman meets a man, allows him to embrace and kiss, but pretends ignorance about his intentions, she shows her hesitation and wavering mind, such a woman should be gained over by patience and perserverance.

If she happens to sleep in his vicinity he should put his hand on her pretending to sleep. If she does not remove his hand pretending to sleep, but does so on awakening, it is a sure sign that she is desirous to unite. Similarly he should put his one leg over hers. If it is allowed for a long period, he should proceed further with embraces while lying by her side.

And if she gets up at once, objecting to his embrace, but behaves normally with him the next morning, he should construe that she is not unwilling to be enjoyed. In such a case the services of a go-between may be used to advantage.

If she meets after a long time, and even then she expresses her desire through signs and gestures, then he should renew his efforts and contact.

If a woman, without being approached by a man, meets him in seclusion and manifests her love for him by exposing her limbs, gestures and signs, trembling of her voice, perspiration of her feet, hands and face, and by shampooing his limbs, it indicates that she can be enjoyed.

When engaged in shampooing with one hand, she being passionate touches and embraces the other parts of his body with her other hand. Then pretending to be tired and sleepy she bends down upon him embracing his thighs. When he presses her hand between his thighs, she does not try to remove it for a long time.

Again, she returns to him the next day to massage his body, having shown her willingness the previous day. She does not make any effort to unite, but neither does avoid him when he approaches her. She reveals her sentiments in a lonely place knowing that nobody can see her there, but in gatherings and societies she behave normally with a touch of deliberate indifference. She does not respond even to signs, gestures and such other expressions. But she can be conquered through a go-between.

If she avoids congress, in spite of her signs and gestures, it should be examined whether she does it geniuenely or merely pretends.

So much about examining woman's inclination.

There are five following verses on this subject.

First of all a man should get introduced to a woman, then he should start a conversation with her, and during the conversation and exchange of sentiments, he should gauge her inclination towards him.

He should make loving gestures towards her, if she responds favourably, he should press forward with his advances till the union is materialized.

If she responds both through gestures and sentiments, she can be conquered and enjoyed at the very first approach and attempt.

When a woman approached merely through signs and gestures, replies favourably and clearly or openly, she should be regarded as ready for the union.

These sublet details are described here for the benefit of men because some women are either wise or slow to respond, or test the sentiments of their lovers. But it is certain that these too can be gained over later or sooner. Others can be conquered easily.

5.4. Duties of A Go-between

When a woman has made her desire manifest for a man, but that is not seen, or she is met for the first time, the man should approach her through a go-between.

The go-between or the woman n essenger should gain confidence of the woman by her good conduct and agreeable actions, and thereafter she should tell her artful tales, beauty increasing recipes, ointments and medicines, regale her with interesting folk-tales, narrate to her the charming anecdotes of other men and women, and please her by praising her beauty, skills in arts, virtues and other qualities.

She should try to make her repent and despise her husband by saying, "How so beauiful, skilled and virtuous a lady like you have such a husband? O beauty! he is not fit even to be your servant. Your husband is slow, jealous, cunning, ungrateful, wicked, fickle and indifferent and dull in physical pleasures". She should also tell her such hidden defects of her husband which he may have, and especially those faults by which the wife may be most influenced.

If the wife happens to be Deer-type and the husband Hare-type, this should not be mentioned as a fault. Again in the wife is of Elephant or Mare-type, and the man Horse or Bull-type, there is no fault in the combination and union. But when the husband belongs to Hare-type and she to Mare or Elephant-type then this fault should be mentioned and underlined.

According to Gonikaputra when a man finds that a woman is embarking on her sexual adventure for the first time, or her sentiments are vaguely expressed, he should press a go-between into service to secure her. The go-between should become her confidante and then invite the woman to her residence. She should tell the woman about the virtues of the man, about his good character, his obedience and love. And then she should describe to her the beginning, the middle and the end of the congress and gestures appropriate to them.

If she finds the woman favourable, she should speak in the following manner : "My beauteous one, I tell you a strange truth, listen with attention. That young man, born in a noble family, delicate by nature, never distressed like this ever before, having seen you there, has become mad on your account. If he failes to win you over, the poor man is sure to suffer the pangs of death".

If the go-between gets a patient and favourable bearing, then on the following day observing the woman in a cheerful frame of mind, should again indulge in common gossip and conversation, and see whether she finds it agreeable or not. When she is absorbed in listening to her, the go-between should narrate anecdotes of Ahalya, Avimaraka, Shakuntala, and such other stories which are about the union of men with the wives of others.

She should then describe to her his strength and skill in sexual pleasures, his mastery over sixty-four arts, his good fortune, his good appearance, and his recent sexual adventure and union with such an illustrious woman. In the meantime, she should observe her gestures and reactions.

The gestures, expressions and actions which reveal a woman's inclination towards a man are as follows. A messenger can come to a right conclusion by reading them :

With respect she invites the go-between or the messenger to a seat and enquires about her activities; where did she spent the day, what she ate, how she slept and enjoyed and what else she did?

She takes the messenger to a secluded spot, and indulges into gossip with her, tells her anecdots, and would yawn contemplatively, heaving long sighs and give her presents.

She invites her on festivals, auspicious days and other special

occasions, sees her off with a desire to meet her again. She says jocularly when the messenger conveys to her the man's desire and passion for her, "Oh gentle woman, why do you speak such bawdy words as these?" Thereafter, she continues further, dwelling upon the fickle mindedness, wickedness and such other faults of the man, and that he never sticks to one woman. She expects the messenger to ask her about the previous visits or conversation she might have had with the man. but would not tell it herself.

When the messenger conveys to her the man's desire she simply laughs jokingly, but would not commit herself, nor reproach him. Having seen the woman's gestures and expressions, she should further impress upon the desired woman the virtures and qualities of the man to gain her over for him.

Svetaketu Auddalaki is of the opinion that if the man and the woman are totally strangers, and have no previous acquaintance the use of a messenger is an exercise in futility.

But the followers of Babhravya are of the opinion that even if they happen to be unaquainted with each other, the woman messenger is useful in such cases.

Gonikaputra, a specialist on the subject of 'Relations with Other Women', maintains that a messenger is essential where both are acquainted with each other, but favourable expression through gestures and signs is lacking.

Acharya Vatsyayana is of the view that even if the man and woman are unacquainted with each other, and may not have shown any signs of desire, still there is room for a messenger, who may be confidante of both of them.

Even being unacquainted, the man should send presents to the woman through the go-between, such as the betel-nut and leaves. perfumes, garlands rings, saffron, and beautiful garments. These gifts should bear the nail and teeth marks, or any other marks indicating the lover's desire for her. The garments so gifted should bear the impression of his palm smeared with saffron.

The man should also send her through the go-between various designs cut out in leaves along with leafy ear ornaments, chaplets of flowers and love letters and those gifts should be imbued with his

longing and love for her she should also send him affectionate presents in return.

Thus, when the desire for each other has well developed they have exchanged gifts, personal meeting and contact should be arranged on with the help of the go-between.

The Acharyas of Bobhravya school maintain that such a personal meeting can be arranged either when she is going to the temple, or on the occasion of a festival, or excursion, or water sports or marriage or sacrificial rites, or funeral, or during fires, riots, dacoity and dramatic performances.

Gonikaputra opines that such meetings had better be arranged at the residence of a woman friend, female mendicant, woman-beggar and ascetic. But Vatsyayana, however maintains that a meeting can be held conveniently in the woman's own house, provided the man knows the secret entrance and exit to the house. Since arrangements have been made to prevent any untoward incident, and the man can harriedly leave the house through the secret exit, there is no possibility of any trouble.

There are different kinds of go-betweens or woman messengers as detailed below :

1. The go-between of first kind is a woman, *Nisrshtartha,* knowing the inclinations of both the lovers, brings them together and arranges it by her own intelligence. Such a messenger is useful when the man and the woman are already acquainted with each other, but when no conversation has taken place.

If she is sent by the woman to the man stranger to her, even then she will do her given work. She can cause the man and woman meet when they both are possessed by the same nature, age, looks and character.

2. *Parimitartha* is a woman messenger, knowing that some work of the business has already done, or that the man knows inclination of the woman, and then completes the rest of the business. Thus she performs limited part of the business knowing that lovers know each other, but has met rarely or nor at all.

3. *Patrahari* is a woman go-between whose job simply to carry messages and letters between the two. She knows that both love each other but are helpless in arranging a meeting. She is also employed to

acquaint the other partner with the time and place of the rendezvous.

4. *Svayamduti* is a woman messenger who when sent to the man tries to gain him for herself. Though unacquainted, she tells him of her union with him in the dream. She rebukes her misfortune that instead of sending for her, the man has sent for his wife. It had been right, had she been beautiful. Saying such words she shows her jealousy and then presents him things marked with her teeth and nails as love tokens. She also tells him that in the first instance her father had decided to give her to him in marriage and that she is more beautiful than his wife.

Such a woman messenger should be met and interviewed in private and at a lonely place. The Svayamduti though working on behalf of the other woman, wins over the man for herself by underlining the deficiencies of the woman who has actually engaged her. Thus she lets the woman down to serve her own ends.

The man messenger, commissioned by man to approach a woman also comes under this category, when he gains over the woman for himself, and thus fails the other man.

5. *Mudhaduti* is one who acts on behalf of a neglected and innocent young wife. Having become the young woman's confidante, knowing her secrets such as how her husband behaves with her, how deeply she loves her husband, she then teaches her how to secure the love and favour of the man. She decorates her, instructs how and when to be angry, what postures are to be adopted in congress, and then marks the body of the woman with her own teeth and nails in order to attract the man towards his wife and to arouse his passion for her.

If a woman is doing the work of a Mudhaduti, the man should seduce her to take his revenge upon her.

6. When a man employs his own ignorant wife to gain over another woman with whom he desires to unite, such a wife is called *Bharyaduti*. The man uses his own wife to convey his desire to the woman, and also acquaints himself with the woman's inclination through her.

7. *Mookaduti* is a maid-servant or a girl sent to the woman under one or the other pretext. He sends love letter for the woman through her hidden under leafy ear ornaments or garlands, after marking this letter with his teeth or nails. In such a case the woman sends her reply in the form of a letter through the same girl.

8. A Vataduti carries a message to the woman, which is double in meaning and unintelligible to others. In this case also the messenger is expected to bring the woman's reply.

So much on the different kinds of go-betweens.

There are some verses on the subject as follows :

A widow, a woman who reads omens, a female beggar, a barber's wife are all well versed in the work of a go-between and love- messenger. Each of these women can easily become confidante of the other woman.

A messenger or a Duti can create enmity between any two persons if she so desires, praise a woman's loveliness to exaggeration, relate various modes and postures of sexual union practised by other woman.

She can describe the man's passion for her/his skills in sexual pleasures and how far more beautiful and rich women than the woman addressed to, are desirous to have congress with him, but how the man is determined to possess her and none else.

A go between and a messenger with her skill, speech and artfulness can cause a neglected, or dejected, or abandoned and insulted man reunite with his former beloved. She can unite a woman even with a man about whom she might have never thought of, or might have considered beyond her approach.

5.5. On The Persons in Authority, and Their Love-making With The Wives of Others

Kings, ministers and illustrious persons do not have access to the houses of others, for they are followed and imitated by ordinary people. Just as the living beings of the three world seeing the sunrise, wake up and when it sets in the evening, go to sleep. It follows, therefore, that kings, ministers and illustrious men should not indulge in such improper act as the sexual union with the wives of others.

If they have to do it under certain pressing and unavoidable circumstances, they should resort to proper ways and means.

The village woman can be gained over by the village revenue officer, the village headman, or the revenue officer's son merely by their asking. The Vitas call such woman as 'Charashanis' or the disloyal wives.

The sexual union between 'Charashanis' and the men in authority in the village, takes place when they are engaged in pounding or grinding the grains, cooking food, arranging things in the house, entering a granary, cleaning the house, working in the fields, buying or selling cotton, wood, flex, hemp, yarn, etc., or engaged in doing such other works. Similarly, the officer incharge of the cows may enjoy these

women when they are engaged in churning curds, or in any such other work. The officer incharge of yarn may enjoy widows, destitute women and female mendicants. The city officer who supervises the night watch, and knows the secrets of the separated women, may have sexual intercourse with them. The market superintendent can win over and enjoy the women while they come to the market for the purpose of buying and selling articles.

On such occasions as the eighth night of the waxing moon, spring festival, and moonlight festival, the women-folk of the cities and towns visit the ladies in the king's harem, and indulge there in various sports. During these sports they drink and thereafter, retire to the private apartments of the ladies of their acquaintance, and while away their time in gossips, and then having received gifts, having enjoyed feasts and after being honoured, they come out of the royal palace at dusk.

At such a time, the female attendant of the king, sent there by him, should approach that particular woman, whom the king desires, and with whom she is already familiar, and persuade the woman to see the beautiful and interesting things in the palace.

Well in advance to this festival, the royal attendants should have intimated this woman that on her coming visit to the royal palace, she would show her so many interesting things. Accordingly she should say, "Come, I shall now show you the beautiful things". Then she should take her round the palace showing the emerald floor, tiles studded with rubies, the vine- bower, the water-palace having secret passages between walls, the royal animals in sport, mechanical toys and contraptions, the birds, the lions and tigers in the cages, and such other things of amusement.

Then, when alone with her, she should reveal the king's passion for her, and praise his mastery and strength in the sexual sports. At the same time promising her perfect secrecy, she should arrange a union with the king. If the woman is reluctant and hesitates in accepting the invitation, the king himself should come and please her with wooing and giving costly gifts. Having united with the woman of his heart, he should allow her to go home in the company of other women.

Or, one of the queens of the king should send her woman attendant to the woman the king desires, and invite her to the inner apartments of

the palace. The king's wife should receive the woman and then make her drink. When the woman is under the influence of liquor, the king can fufill his desire with the woman.

Or, the king should make his acquaintance with the husband of the woman he desires. And then his wives should invite the woman to pay them a visit in the palace. When she visits the harem, a royal female attendant should approach the woman and act as described above.

Or, the king's wives should invite the woman to come to the palace to attend some musical or such other performance given by one of them, skilled in the art. When she pays them a visit, a female attendant, on the pretext of taking her round the palace, should cause her to unite with the king in the manner as described above.

Or, a woman-beggar in collusion with the king's wife should approach the woman desired by the king, whose husband might have lost his wealth, or might be afraid of the king, for some reason or the other. She should say to the woman, "I am very close to the favourite wife of the king. She is very noble and kind-hearted by nature, and acts upon my advice. I shall get you acquainted with the queen and she will do away with all cause of danger and fear from the king". Thus, taking her into confidence, the beggar-woman should make her visit the royal palace twice or thrice, and the queen should get her husband the promised protection. When again, the woman visits the royal palace delighted and feeling obliged, the female attendant of the king sent there, should cause her to unite with the king as described above.

What has been said above, in respect of the wife of a man who has reason to fear the king, applies also to the wives of the following pesons:

1. Wives of those who seek the royal employment.
2. Wives of those who are oppressed by the king's ministers.
3. Wives of those who are forcibly arrested.
4. Wives of those who have lost their law suit.
5. Wives of those who are not satisfied with their income.
6. Wives of those who seek royal favours.
7. Wives of those who are ambitious.
8. Wives of those oppressed by their relations.
9. Wives of those who want to supersede their caste-fellows.

10. Wives of those who are royal spies.

11. Wives of those who have some other object in sight.

If the woman desired by the king is attached to another man, the king should get that woman arrested, and then she should be employed as a maid-servant in the harem.

Or, the husband of the woman, whom the king desires, should be falsely accused as traitor, and his wife imprisoned as the wife of the enemy of the king, and in this way she can be made to enter the king's harem. These are the secret ways and means employed by the royal personages to win over the wives of other men. But Vatsyayana in a tone of warning says that a king should never enter the abode of other people, because, Abhira, the king of the Kattas was slain by a washerman, while he was enjoying the wife of the merchant prince Vasumitra in his house. Similarly, Jaisena, the king of Kashi was slain by the superintendent of stables.

But in some countries there is a custom, which allows the king to make love to the wives of others openly. In Andhra province, according to a custom prevalent there, the newly wedded girls enter the king's harem with presents on the tenth day of their marriage, and then being deflowered by the king they return home.

In the province of Vatsagulmas the wives of the king's ministers go to the king at night to serve him. In Vidharba, the beautiful women are made to enter and live for a month or so in the king's harem under the pretence of affection for the queens.

The people of Aparanta give their beautiful wives as gifts to the kings and ministers. In Saurashtra, the women from the capital and the country enter the royal harem to gratify the king's desire either in groups or separately.

There are two verses in this context :

Those mentioned above, and many other are the ways and means employed in different countries by kings in order to obtain the wives of others.

But king, who has the welfare of his subjects at heart, should not on any account resort to these practices. The king who has conquered the six enemies—Lust, Anger, Avarice, Attachment, Pride and Jealous—can conquer the whole world.

5.6. On The Women of The Royal Harem, and on The Protection of One's Own Wife

The wife of the royal harem cannot see or meet any men as they are guarded very well. They remain sexually dissatisfied for the king, their only husband is common to all of them. So they resort to giving pleasures to each other in various ways as follows :

They dress the daughter of the nurse, or their female attendant, or their female friend like a man and equip her with an artificial lingam of carrot, radish, brinjal, etc. and then unite with that person to gratify their passion. They also unite with persons who look like men, but are not possessed of beard and moustache.

And even the king from compassion visits many of his wives in the same night and indulges in congress with them, simply to satisfy their desire, though he himself has no such desire left for that night. He uses artificial aids for this purpose. But the wife who is his favourite and whose turn it is on that night, or the one who has cleansed herself after the monthly period, is enjoyed by him with genuine passion. These are the ways of sexual enjoyment in vogue in the East.

Men too, when women are not accessible, like the ladies of the royal harem resort to artificial means; either they indulge in masturbation, or beastiality, or such other means to gratify their passion.

Generally, the women of the royal harem get young men into their apartments with the help of their women attendants in the guise of women. The daughters of their nurses, or their bosom friends acquainted with their passion, persuade refined citizens to visit the royal harem by showing them many advantages in it. They tell the citizen's about the easy entrance and exit passages, the negligence of the sentinels, the vastness of the palace, and about the irregular presence of the king and the princes.

But Vatsyayana advises the man not to enter the royal harem at all even when safe and easy entrance and exit are assured, because the whole adventure is fraught with real dangers. However, if he wants to go there, he should make sure that there is an easy exit, the harem is surrounded by dense pleasure garden, there are separate long and big enclosures, the sentinels are few and non-vigilant, the king has gone out of the capital, the queen has invited him several times, there is a positive financial gain, and the queen's attendant is with him to guide when he enters her apartments.

If it is possible, he should every day visit the palace on some pretext or the other, and befriend the sentinels. When the citizen comes to realize that some woman attendant of the harem loves him, he should pretend to be passionately in love with her, and when he is not able to see her, he should feign to be sad and sorrowful. Similarly, he should behave with other women attendants in a way that they may serve him as messengers.

When his woman messenger has no access to the harem, but the wife of the king has expressed her desire for him through signs and gestures, he should stand at some place from where he can see the lady, whom he loves, and who is anxious to unite with him. This place can be the palace-gate. There he should engage the gate-keepers in conversation, pretending to wish to meet some woman attendant.

If the woman gazes at him over and again, he should also make his desire for her clear through signs and gestures. He should choose such a place from where he can catch her eye easily. There, on the wall he should draw figures of a couple, write poems with double meanings signifying his love for her. He should also place there such things as a ball, a doll, a ring, flowery head-ornments, all bearing his nail and teeth-marks. He should carefully note her response to his love-actions.

and only then should try to get into the harem. If he is sure of her coming to some particular spot, he should hide himself there.

Or, he should enter the harem at the appointed hour in the guise of one of the guards. He can go in and come out after being covered with blankets, bed-spreads, or such other things. Or, he can make himself and his shadow invisible by the application of magical recipes called Puta and Aputa. The one such recipe is as follows:

The heart of the mongoose, the fruit of the long gourd, and the eyes of a serpent. These three should be cooked together without letting them smoke and convert into a paste by mixing equal quantity of water. By applying this paste in the eyes one can make oneself and one's shadow invisible.

During the festival of lights he can enter and come out of the harem in the company of maidservants carrying lamps, or by way of a secret and underground passage. The following are the other ways and means of entrance and exit from the harem.

He can enter the harem either when goods are being taken out of the palace, or when the carriages enter the palace, or when the drinking parties are held, or when the maid-servants are busy running here and there, or when apartments are changed, or when sentinels change their duties, or when excursions are begin enjoyed, or when the king is going on a long journey. On these occasions a young Nagaraka can easily enter and come out of the royal harem.

The royal women of the harem knowing each other's secrets. having one objects to attain, should unite together. When all the ladies have loose character, then there is no fear from one exposing the other. Thus being united in their purpose, they can enjoy the fruits of their efforts to their hearts content.

In the Aprantaka province there is no strict watch in the royal harem, and therefore, many handsome young men of high passions are made to enter the palace by the women, who have an easy access to the harem.

The wives of the king of Abhira have their desires fulfilled with the very Kshatriya sentinels, who stand guard to their harem.

In the royal palace of the king of Vatsagulma the maid-servants carry into the harem with them young men dressed as maid-servants.

The royal ladies of the king of Vidarbha enjoy sexual union with

all the princes except with those who are their own sons. The royal ladies of Strirajya enjoy congress only with those who are of their own community and caste, and have access to the harem, and with none else.

The royal women of Gauda province unite even with Brahmans, friends, servants, slaves and errand-boys. In the Sindhu country the women of the king's harem enjoy sex with servants, citizens and all those who have an easy access to them.

In the provinces of Himalayas the citizens are adventurous. They bribe the guards to enter the harem and enjoy union with the royal women.

In the countries of Anga, Banga and Kalinga the Brahmans enter the harem with the permission of the king with the excuse of giving flowers to the queens, and hold conversation with them from behind a curtain, but they somehow or other contrive to unite with them.

The royal women of the Eastern provinces keep on virile man concealed for every batch of nine or ten women.

If one has to enter the royal harem, he should do so in the manner shown above. And for these reasons a man should guard his own wife.

The ancient Acharyas are of the opinion that such men should be appointed guards in the royal harem and palace as have stood the test of sexual temptation.

But Gonikaputra contends that even such guards who are free from sexual corruption may let others in the harem from fear or greed. Therefore, only those persons should be entrusted with the work of guards, who have successfully come through an integrated test of sexual desires, fear and avarice.

Vatsyayana maintains that it is Dharma or duty not to go against one's master. Therefore, only those who possess this high sense of duty or Dharma combined with that of freedom from carnal desire, fear and avarice, should be appointed as guards.

Babhravyas opines that a man should make his wife associate with a young woman who may tell him secrets of others, and thus he can know about his wife's chastity from her.

Vatsyayana, however, maintains that wicked persons generally succeed with women, but they should not be suspected and charged with corruption without solid reasons.

The following are said to be the causes of a woman's ruin, and should be guarded against :

1. Too much of gossiping.
2. Lack of restraint.
3. Much independence.
4. Mixing up with others.
5. Continued and long absence of the husband.
6. Living in another province.
7. Loss of the husband's livelihood.
8. The company of loose women.
9. The jealousy of the husband.

A sagacious man, learning from this treastise how the wives of other men are won over and spoiled, would never be deceived in regard to his own wife. No intelligent man should ever practice these ways and means of seducing other women.

This chapter has been composed for the good of man and protection of the virtuous ladies. Therefore, the ways and means detailed herein should never be used for seducing any woman.

Part Six

About Courtesans

6.1. On The Selection of a Right Man and How to Attract Him

The courtesans unite with their men both for sexual pleasure and money. Their union for pleasure is natural, and that for money is unnatural.

Even when their attachment is unnatural, they should conduct themselves as if it was genuine and not artificial or for the sake of money, for men resort to those women who have passion for them.

In loving a man a courtesan should make a show that she is free from avarice and it is simply for passion. In order to maintain her hold him, she should extract money from the man artfully and intelligently, and no unreasonable means should be employed.

She should always remain well adorned and dressed, and look out at the passersby on the road. She should sit at such a place as to be visible to every passerby, but without exposing herself too much, because a courtesan is like a commodity in the market for sale.

Her agent or assistant should be such as would help her in attracting the men to her. He should be capable of separating men from other women, and draw them towards her, and remove her misfortunes. He should be in a position to give her protection from those who have any

kinds of dealings with her, and to serve her other purposes.

The persons fit to be her assistant are as follows :

1. The city superintendents who maintain law and order.
2. The officers of the court of law.
3. The astrologers.
4. Dare-devils.
5. Musclemen.
6. Men skilled in arts like the courtesan himself.
7. Teachers of art.
8. Pithamarda.
9. Vita.
10. Vidushaka.
11. Flower merchants.
12. Perfumers.
13. Liquor merchants.
14. Washermen.
15. Barbers.
16. Beggars.
17. And such other persons.

The following persons should be resorted to by courtesans for pecuniary gains :

Young men free from social and family obligations.
Man of independent income.
One who has a rival in the business.
Wealthy men.
One who has steady income.
One who has inherited a lot of wealth.
Men who are vain of their beauty and wealth.
A eunuch who wishes to be considered a man.
One who is generous.
One who has influence with the king and his ministers.
Astrologers.
The only son of his parents.
One who disobeys his elders.

An ascetic who has no control over his desires.

A brave man.

The physician.

On other hand, those persons who possess many qualities are to be resorted to for the sake of their love. These men of qualities are as follows :

High-born people, learned, those who understand signs and omens, poets or men of poetic taste, story tellers, orators, skilled in handicrafts, ambitious, courageous, firm of purpose, free from jealousy, sacrificing, devoted to friends, interested in picnics, social gatherings and festivities, competent in completing incomplete verses, healthy, slim, powerful, not addicted to intoxicants, of high passion, kind, a champion of women, not a slave to women, of independent thinking, large hearted, fearless, and so on so forth.

Now, detailed below are the qualities of courtesan herself :

Beauty, comeliness, youth, sweetness of nature, appreciation of the man's capabilities, not undue attachment towards wealth, desire of loving union, steady mind, frankness, love of accomplishments, love for arts and social gatherings, enthusiasm for honest life, generosity and so on.

The following are the common characteristics possessed both by the courtesans and men :

Intelligence, good conduct, good manners, politeness, gratefulness, far-sightedness, indifference to disputes, sense of proper time and place, consistent behaviour, absence of begging, meaningless laughter, back-biting, speaking ill of others, anger, avarice, pride, fickleness, interrupting others, expert knowledge of the arts of love and its cognate arts.

When a man or a woman (courtesan) shows the absence of any of the above-mentioned qualities, they are considered defects.

The following kinds of defects make a man unfit for approach :

Infection like tuberculosis and leprosy, foul smell emitting from the mouth, too much constancy to one's wife, harsh speech, hard-heartedness, depravity, being discarded by parents, given to thieving, hypocrisy, devotion to magic, disregard for honour and insult, too much bashfulness, befriending even enemies for pecuniary gains. A courtesan

should never unite with a person possessed of these blemishes.

Courtesan unite with their men for the following reasons :

Passion, fear; money, rivalry, vengeance, partiality, sorrow, religion, fame, compassion, flattery, shyness, familiarity; same caste, influence, proximity and so on.

According to Vatsyayana the chief reasons that cause a courtesan to unite with a man are—money, safety from dangers and love.

Where both money and love are involved, the latter should be abandoned in favour of the former, because money is the main consideration for a courtesan. But where the causes are fear, safety from dangers, etc., she should give due regard to the consideration of material gain and love according to the prevailing circumstances.

So much about the agents or assistants, approachable, and unapproachable, men, and the causes of union.

A courtesan, even if invited by a man, should not readily consent to a congress, because men detest women who are easily conquered.

On such an occasion she should send either his masseur, or musician, or the chief servant, or any other such assistant in order to examine the man's inclination and passion. In the absence of such a reliable assistant, she should send Pithamarda, etc., so that it may be known whether he is well behaved or not, whether he is attached or unattached, if he is ready for congress or not, if he is generous or miser. In case the man is found to be of her liking, she should then send the Vita before her to orient his mind more towards her.

It follows that the Pithamarda should bring the man to the courtesan's house under the excuse of showing him the fights of cocks, quails, rams, or for hearing the parrots and mainas talk, or for witnessing some other spectacle, or the performance or he should fetch the courtesan herself to the man's residence.

If the man pays a visit to the courtesan, she should present him such rare love-tokens as may arouse curiosity and wonder in him. She should amuse and entertain him with proper ways and means.

When he has left her, she should frequently send one of her female attendants, skilled in pleasant conversation with some present for him. Whenever possible, she should herself visit him accompanied by the Pithamarda.

So much about the ways and means of drawing and attracting a desired man to herself.

These are the following verses in this context :

Whenever the man visits her, she should warmly receive him with betel-leaves, fragrant garlands, sandal paste, perfumes, etc., and then she should arrange discussion on fine arts.

In order to increase mutual love, she should exchange gifts with him, and then through gestures and signs show her willingness for sexual pleasure.

She should always please her lover with love-gifts, pleasant conversation, suggestive talks and tempting expression till it materializes into a sexual union.

6.2. On The Conduct of a Courtesan Living With a Man as His Wife

When a courtesan lives with her lover as a wife, she should conduct herself as his single and only wife (Ekacharini). She should live with him like a devoted wife to all appearances, but not so in actuality. In short this is how a courtesan should conduct herself. She should always be obedient to her own mother, who is generally cruel and greedy by nature. If she is motherless, she should be under her old nurse and foster-mother.

Whether mother or foster-mother, she shows her displeasure with her daughter's lover, because too much of attachment is detrimental to her interests. The mother should forcibly take away her daughter from the man. The daughter (courtesan), on her part should always pretend reluctance, fear, anger, shame and dejection in going away from him, but should not disobey her mother on any account.

The courtesan in such circumstances, should pretend to suffer from some such affliction; as may be construed by the man as accidental, temporary, and which may not be seen and examined.

When the lover has arrived, and there is reason to see him, but if she does not want to meet him, she can do so again under the pretext of some such accidental affliction.

Another way to avoid meeting a lover, who has come to her abode, is to send her maid-servant with betel-leaves, cardamoms, etc., instead of presenting herself before him.

During congress when the man offers her betel-leaves etc., having eaten those she should exclaim with wonder, "What a tasty thing! Never enjoyed before". In seclusion she should behave according to the wishes of her lover, and tell him, "How I wish to continue this union the whole night with full passion, and without any interruption!" If there be any blemishes on her private parts of body she should keep them concealed.

She should lie on her side facing him, if he too is lying on his side. She should take her lips close to his mouth as an expression of her passion for him. When he touches her private parts, she should not object to it. She should kiss and embrace him while he is asleep.

She should stare at the lover going away from her after tryst, and if her eyes meet his, she should bend down pretending to be bashful. If she does not do so, the artificiality of her love would be exposed.

His friends and enemies should be her own friends and enemies. Wherever and whenever he desires union with her, she should do that. She should be happy in his happiness, and sad in his sorrow. She should ask him about his women, and if she ever looses temper with him, it should be just for a while and no longer.

She should mark his body with her own nails and teeth, and on the next meeting she should suspect them to be from some other woman. Instead of telling him, she should signify her love for him through gestures and signs.

When the lover (Nayaka) comes, she should pretend to be asleep or unconscious to show him as if it is the result of separation from him. Similarly, she should let him know of his good actions towards her.

She should listen carefully to what he says, praise him after properly understanding the sense, should speak on relevant topics, and may contradict him to show her good knowledge of the subject, but provided she knows he really loves her.

She should support him in everything that he says except when he talks about his other women. She should be sad and express her concern whenever he heaves a deep sigh, or when he has lost some money, etc.

If he sneezes during conversation, or laughter, she should exclaim, "May God bless you! Long life to you!"

If she finds him depressed or gloomy she should ask him the reason, and when told, she should immediately reply, "I too have been suffering from this same affliction".

She should never praise any other lover of hers in his presence, nor should she criticise the man who is possessed of the same faults as is the present lover. She should wear and use things presented by him in his very presence.

She should neither eat food, nor decorate her person, when falsely accused, or when he is in some sorrow. In the latter case she should bewail exclaiming, "Alas! how has it happened".

Showing her utmost concern and sorrow in his misfortune, she should show her willingness to elope with him to some other province, or country if he so desires. If she is retained by the king, she should request him to redeem her by paying the fine, etc.

She should say that her life has become meaningful only by being united with him. When he recovers from the illness, or when any of his cherished desires has been fulfilled, or when he has come to possess some wealth out of sheer luck, she should offer worship and presents to the gods, according to the vow taken earlier.

She should always remain adorned, and take a balanced diet. When she, as Ekacharini courtesan sings, he should personally name her lover and his caste in her song. When not well, she should take the lover's hand in hers and place it on her forehead and breasts, and then feeling its soothing touch should fall asleep.

She should sit and sleep in his lap, and when she accompanies him, she should follow him, she should express her desire to be blessed with a son by him, and the wish to die before him.

She should not reveal the secret of her hidden wealth about which her lover has no knowledge.

She should not allow him to observe fasts and vows, but should take upon herself the sin of not observing them. If he cannot be disuaded, she should also join him in observing fasts and vows.

If there is a dispute with any other person, she should tell him that her lover and none else can give a final decision in such a matter. She

should feel pride in wearing things previously worn by him, and in eating his leftovers.

She should admire and praise the family, conduct, skills, caste, learnings, looks, wealth, residence, friends, teacher, age and sweetness of her lover. If he knows music, she should encourage and inspire him to sing and play on the instruments.

In case she has a date with him, she should never mind the rains, or the cold or the heat of summer. She should tell him time and again of her desire to have him as her husband even in the next birth. She should imitate and follow his interests, tastes, and sentiments, and show her suspicious, if he performs any magic rites meant for gaining over the wives of other men.

She should pretend to have had quarrels with her mother for being constant to him, or if her mother forces her to join in union with some other person, she should threaten to poison herself to death, or kill herself with a knife, or hang herself.

If her lover comes to know of her union with another man, she should through her helpers convey to him that it was not her fault, but that of her mother. If he does not believe them, she herself should condemn her profession in his presence.

She may argue with her mother against her proposed union with other men, but in money matters she should never argue with her. She should go to the man she is sent by her mother in order to earn good amount of money. Neither should she do anything without her mother's permission.

If the lover of such a courtesan as called Ekacharini, sets out on a journey, she should make him swear by her life that he will return soon. In his absence, she should not use oil, ointments and soap like Phenaka in cleansing and perfuming her body. Neither should she wear ornaments, except the Mangala-sutra and the conch-shell bangles.

She should recollect her sweet past, spent in his pleasant company, visit women sooth-sayers to know about his early return. She should go out to see auspicious omens at the dead of night, and envy the happy position of the moon, the stars and the constellations. Having a good dream, she should discuss it with her friends and declare that very soon she would be united with her lover. In case of a bad dream, being

worried, she should perform religious rites to appease the gods.

On the safe return of her lover, she should worship Kamadeva, the God of Love, and then having offered oblations to other Deities, fetch home the pot of fortune accompanied by her friends, and feed crows.

Except offering oblations to the crow, the rest of the ceremonies like worship, offering presents to the gods, etc., should be performed afterwards having enjoyed the sexual union with the lover, who has very recently returned from the journey. She should also say that she would mount his pyre and follow him into death.

The completely attached lover is he who has full faith in his beloved, has made himself fully agreeable to her, fulfills her every desire as soon as she utters it, never suspects her on any account, and is indifferent to money in regard to her.

This is the conduct of a courtesan who lives like a wife with a man, and laid down here according to the Shastra of Acharya Dattaka. What is not set forth here should be understood and learnt by observing the conduct of those people who are skilled in adoring the courtesans and the wives of other men.

There are two verses on the subject :

It is difficult to understand the courtesans, because the sentiment of love is subtle, and they are avaricious and their love-acts misleading to the extent that even those who are objects of their love, and expert in the art of love cannot fathom the truth of their love.

The courtesans have attachment for their lovers, desire them passionately, sometimes have aversion for them and even abandon them. They extract all the wealth that their lovers may happen to possess, and in a manner which is beyond any human apprehension.

6.3. On The Ways of Obtaining Money. About The Signs of Diminishing Love, And How to Get Rid of Him.

The courtesan extracts money from her lover in two ways. One is the natural way, and the other is the deliberate. The ancient Acharyas opine that when a courtesan gets the expected or the already settled amount of money, she should not attempt to extract any further.

Acharya Vatsyayana maintains that if a courtesan wants to extract more money than the agreed upon, she can get the double of the amount if proper ways and means are employed.

The following are the strategems to be used by a courtesan to extract money from her lovers :

Extracting money from her lover to pay the dealers from whom she has bought such things as ornaments, sweets, food, drinks, garments, perfumes, garlands, betel-leaves and nuts, and such other articles on credit.

Praising his wealth to his face.

On the pretext of observing vows and religious rites, planting trees, gardens, erecting a temple, constructing a well or reservoir, observing festivities, or on the pretext of giving gifts to her friends.

Or, pretending that she was robbed of her ornaments by dacoits or guards on the way to his house.

Alleging a fire in her house and the loss of wealth, or a theft by burglars, or loss of money through negligence on her mother's part.

Pretending the loss of ornaments given by her lover as well as her own, or of those borrowed from others.

Informing him through her trusted servants and helpers of the expenses incurred by her in coming to see him.

Bringing to his knowledge debts incurred by her for him, and telling him about her arguments she has had with her mother on that account.

Telling him of her not attending the parties and festivals at her friends' for the want of gifts to be given to them, she having already informed him of costly presents received by her from those friends.

Letting him know that she altogether stopped her personal decoration and adornment, and such other activities for want of money.

Engaging artists to do something for which her lover has to pay.

Obliging physicians and ministers to serve some of her own purposes.

Helping friends and benefactors in their misfortune.

Repairing or renovating her house, arranging festivities on the birth of a friend's son, or when her friend has conceived, or excuse of illness or alleviating her friend's troubles.

Selling of some of her ornaments for thĕ sake of her lover. Showing her much cherished ornaments, house-hold utensils and things of decoration to a dealer with the intention to dispose them of. Purchasing bigger and more useful utensils are possesed by other courtesans.

Praising his good deeds such as the giving of loans and gifts to her in the past.

Making him know through her agents and assistants how much more money was received by other courtesans from him.

Telling her friends on a visit to her house, in her lover's presence, her own large monetary gains, and those expected from him in near future.

Refusing openly before her lover to entertain the man who had been

intimate with her previously even when he makes far more higher offers than the present lover.

Pointing out the liberality of his rivals.

If she comes to know that her lover is not likely to come back, she should extract money from him like a stubborn child.

So much about the various ways and means of extracting money.

A courtesan should know about a man's waning attachment for her through the change in his behaviour, and disposition, and changing expressions on his face.

The signs of waning love are as follows :

He offers the courtesan either more or less money than the expected.

He starts having relations with those who are against her.

Engages himself in some other work than the one told by her.

He stops even giving proper maintenance allowance.

He forgets what he has promised, or deliberately denis a promise which he has already made.

He talks with his friends in signs and gestures.

Spends his night elsewhere under the excuse of some urgent work of a friend.

Reveals all her secrets to the attendants of his former beloved.

When a courtesan finds that her lover's attachment for her is waning, she should extract as much money as possible and get possession of his wealth and belongings before he becomes aware that she has seen through his intentions.

Or, her creditor with his connivance should forcibly take away the wealth the lover has deposited with her in satisfaction of debt. If the lover disputes the creditor's right to take it away, the matter should be taken to the court of law.

The courtesan should continue to be friendly with the lover, who has been generous in giving her money and presents in the past, even though he pays her not much, but continues loving her.

She should remain cordial to him in spite of his poor payments.

A courtesan should expel a rich but indifferent lover by supplanting him with another one, who is rich and attached to her.

The courtesan should resort to the following ways and means to expel an indifferent lover openly or privately :

Loving a person he detests, doing things deliberately which he dislikes, biting her lips in his presence, stamping the ground with her feet, dicussing things of which he has little or no knowledge, passing adverse comments, not being surprised on his knowledge of things, hurting his sense of respect, giving company to his elders, neglecting him, condemning those who are possessed by the same blemishes as is he, and sulking in the seclusion.

Not accepting betel-leaves, perfumes, etc., given to her; not allowing to kiss her mouth, not letting him touch her thighs, showing repulsion for nail and teeth marks made by him during former unions; preventing him from embracing by putting her crossed arms on the bosom, making her body and limbs stiff, mounting one thigh on the other; pretending to sleep, urging him to continue the intercourse even after he has discharged, and taunting him for his short staying power; jeering at his reduced potency, showing indifference and inactivity during congress if he be of high passion. Going away to meet somebody when he comes desiring union with her in the day.

Misconstruing his words, laughing without any reason, laughing on some pretext, glancing at the servants or beating them, interrupting his talk, repeating his faults and vices, divulging his secrets, censuring him indirectly under the pretext of censuring her own maid-servant for her pretended offence.

Not seeing him when he comes, asking him what he cannot give, and lastly she should get him pushed out by her servants. These ways and means to be resorted by a courtesan are laid down by Acharya Dattaka.

There are two verses in this context :

A courtesan should unite with her lovers after due and full consideration of their suitability. She should get that man attached to herself with whom she has united. She should extract money from him and then finally she should abandon and drive him away.

A courtesan conducting herself in the above manner; would never be deceived by any of her lovers, and yet amass a great deal of wealth.

6.4. On The Reunion With a Former Lover

A courtesan while deserting a present lover, whose wealth she has exhausted, may think of reconciling with her former lover. But she should see that he is still wealthy and has attachment for her.

He should be approached and reconciled if he has not been attached to any other courtesan, however, if he is already attached to some other woman, the matter should be thought over well before arriving at a decision.

Now, such a person will be one of the following six categories :

1. He has left the first woman of his own accord, and may have left another also.

2. He has been driven away both by the first and the second courtesan.

3. He left the first of his own accord, but was driven away by the second.

4. He has left the first of his own accord, but is now living with the other.

5. He has been driven away by the first courtesan, and left the other of his own accord.

6. He has been driven away by the first, and is now attached to the second woman.

When a man has left both the courtesans of his own accord, he is not worth the trouble, because he is fickle-minded, and does not value the qualities possessed by both the women. He is not fit to be reconciled.

When a man has been expelled and driven away from both the places, he is fit for reconciliation, if the courtesan finds that he has been abandoned by the second one after extorting much money from him, and so making him angry. Such a man is of steady mind and likely to have attachment for the first. But it is to be still seen that he is possessed of wealth even then. Such a person would give the woman more from spite to the other.

If the man has been abandoned because of his poverty of wickedness, he is not to be reconciled.

When the man who has left the first of his own accord, and has been abandoned by the second courtesan, if he pays the former sufficient amount of money before hand, he is worthy to be resorted to.

In the case of the man who has left the first woman of his own accord, and has been living with the second, but now wants to resort to the first woman; the first should ascertain if he left her in the first instance expecting better qualities in the second, and is now willing to return to her, because she is actually possessed of better excellence, and would give her much money, and is still attached to her.

Or, that the man if fickle-minded, childish by nature and lacks seriousness, he is fond of changing women, and follows his caprice. Having considered all these things, she should resort to him or not, according to the circumstances.

When a man driven away by the first woman, but having deserted the second of his own accord, if again approaches the first, she should ascertain before reuniting with him that he still has attachment for her, that he will pay her generously, that he wants to return to her for the excellent qualities she possesses, which he found lacking in the other, and so shuns her company.

Or, that he was unjustly abandoned by me and now he wants to wreak vengeance upon me by reuniting. I extorted a great wealth from him, and now he wants to get it back by reconciling with me, or he wants to separate me from my present lover, and subsequently he himself would abandon me. Therefore, he is not fit to be resorted to.

Or, that he is making overtures to return out of attachment to me, but even then I should not resort to him in haste.

I drove him away, and so he became attachment to the other, but he continues to make overtures to me, therefore, he deserves consideration.

He was discarded by me, and is now attached to the other woman, but would break away from her, if I converse with him.

He was discarded for his misconduct by me, so he remains attached to the other, but should now be brought back.

If he is approached again, he is sure to come back abandoning the other woman.

I should reconcile with him because it would cut my present lover to his size.

He has grown wealthy, his resources, has secured higher position, has separated from his wife and has been leading an independent life free from family obligations, therefore, he should be resorted to.

He is an intimate friend of that wealthy man. By reconciling with this man I shall be able to get hold of that wealthy man.

He has insulted me, or that he has reconciled with his wife. By resorting to him I should separate them and thus cause a quarrel between the two (it is a good opportunity to have revenge).

His friend loves my rival. I shall estrange his friend from his mistress by this means.

I shall prove him unsteady and fickle-minded in the eyes of others by reuniting with him.

When a courtesan desires a reunion with her former lover, she should employ the following method :

She should send Pithamarda and her assistants to tell her former lover that the woman was forced to discard him by her wicked mother, in spite of her great attachment to him.

They should make him believe that she detests her present lover, and she actually does not like the union with him at all.

They should win him over again for the woman by telling him of his former love for her in the days gone by. They should show him the presents he had given her, and recount happy love sports they have had between them.

So much about the ways and means of affecting a reunion with a former lover.

When the choice is between a former lover and a new one, the Acharyas opine in the favour of the former, because the woman being well acquainted with his disposition and conduct, she can easily please and satisfy him.

But Vatsyayana maintain that a discarded former lover being economically impoverished by her, cannot be expected to give her much money again, and he cannot be relied upon for the second time, but a new lover can be pleased and made passionate towards her more easily. However, exceptions cannot be ruled out on account of the differences in the nature of men.

There are the following verses on the subject :

Reunion with the former lover may be achieved so as to harm the interests of the other woman, or to separate a particular man from a particular woman, or in order to abandon the present lover.

A man too much attached to a woman, is afraid of uniting with another woman, and overlooks the faults and foibles of the woman he is attached to, even at the cost of parting with a great deal of money.

A courtesan should praise the lover who is attached to herself only, and deride the lover who is attached both to herself and the other courtesan.

When both a rich but new lover, and the former one approach her, she should at first unite with the new and rich lover, because the former can wait. Neither should she fail to entertain and satisfy the rich but stranger, nor hesitate to have congress with the old and discarded lover.

A courtesan should go to the new lover to fetch a great deal of money by speaking to the present lover, who is attached to her. But she should not faid to satisfy the present one after her return from the new lover.

A sagacious courtesan should only reconcile with her former lover, if she is sure of good fortune, financial gain, great attachment and friendship from him.

6.5. On Gains of Various Kinds

A courtesan can earn a lot of money every day by attaching herself to so many lovers at the same time, therefore, she should not confine herself to any single lover.

A courtesan should fix her rate for a night, taking into consideration the place, time, her position, qualities, good looks and her other merits in comparison to other courtesans.

She should send her emissaries to a man fit to be approached. She should herself send her messages to him through his familiar persons. In order to extract more money from him, she should unite with him for successive two, three or four nights at the usual rate, without entertaining any other lover during this period, and serve him like his own devoted wife.

The ancient Acharyas are of the opinion that when there are two or more lovers at the same time to have congress with her and ready to pay the same fees, in such a situation preference should be given to the lover who pays more than the rest. What she is likely to gain from each of her lovers decides the rate for the other.

But according to Acharya Vatsyayana, the lover who pays her in gold coins should be preferred, because once given they cannot be taken back like some other things given as presents, and gold coins are also the means of buying things like ornaments, jewellery and the rest.

Therefore, a courtesan should always extort gold coins from her lovers as far as possible.

Of the following things the one that precede is more valuable than one that succeeds, and obviously gold is the best : gold, silver, copper, rugs, silk garments, sandal wood, perfumes , black peppers, ghee, oil, corn and cattle.

When there are more than two lovers at the same time, and they offer things of the equal value, the choice should be made with the advice of friends, or it should depend on his personal qualities, good looks and fame. Acharyas are of the view that between the two lovers she should choose one who is more generous, and not that who is more attached to her.

But Vatsyayana, however, maintains that the lover who is really attached to the courtesan deserves preferment, because he can be induced to be generous even if he happens to be a miser, but it is difficult to make a lover, who is simply generous, really attached and loving to her.

According to the old Acharyas from among those attached to her, the wealthy is to be preferred to the poor, and from among those wealthy men one she is ready to serve her.

Acharya Vatsyayana is of the opinion that one who serves her thinks that he has gained his object by serving her once, now why should he serve her again, but a generous lover never thinks about the money given to her. Even here, the choice should be made on the basis of the present gains and future good to be received from her union with either of them, and between the grateful and generous lovers, the generous is to be preferred.

Old Acharyas say that if a courtesan has to choose between two lovers, one generous and the other grateful, she should choose the generous, but Vatsyayana is of the view that she should instead choose the grateful, because generous lovers are generally haughty, inconsiderate and exacting; they would certainly abandon their woman even if told lies about her, or they find faults in her, forgetting all her past troubles and services. While the grateful lover is never likely, to abandon her abruptly, considering the pains she might have undergone to give him pleasure and satisfaction. Such a lover cannot be mislead

by other courtesans.

Of these three lovers—the attached, the generous and the grateful, that one should be chosen who may lead to more monetary gain, and greater influence.

The old masters of the subject opine that when the choice is between a lover recommended by a friend and a generous and a wealthy lover, the latter should be chosen, but again Vatsyayana maintains that money can be earned today as well as tomorrow, but by not complying with the requests of the friends, they would get annoyed and alieneated.

In such cases, the courtesan should secure the change of immediate monetary gain by pacifying and telling her friend that she would satisfy him the next day.

The old sages contend that if a courtesan has to choose between earning money and avoiding certain disaster, she should choose the former.

Acharya Vatsyayana, however, opines that money is earned every day, but if once a disaster befalls, there is hardly any end to it in sight. It follows that the prevention of a danger or disaster is far more gainful than earning money.

The best kind of courtesans (Ganikas) should spend part of their monetary gains in the following :

Erection of temples, construction of tanks, plantation of groves and gardens, building of bridges, building of mud huts in front of their houses, where sacrificial rites may be performed under the supervision of a Brahmana. Giving of thousands of cows in charity through some noble soul to Brahmanas, arranging the worship and food-offerings to the deities, and such other religious rites.

The courtesans (Rupajivas) of the middle rank and status should spend their earnings in bedecking themselves with ornaments, in furnishing their houses artistically, in decorating their dwellings with costly and big utensils, in maintaining a large retinue of servants, and in keeping curtains and other clothes clean and dazzling white.

The courtesans (Kumbhadasis) on the lowest rung of status, should spend their acquired wealth in wearing spotless white garments, in feeding themselves to their hearts content, in consuming betel-leaves, in buying perfumes, oils, and in wearing silver ornaments and a few

gilded with gold.

The ancient Acharyas maintain that these are the three classes of courtesans, and their respective gains, but the sage Vatsyayana holds the view that their gains and earnings cannot always remain proportionate to their class, status, because of the difference in time, place, financial status, capacity, attachment, customs in vogue, etc.

According to time and need, the courtesans should accept even small gains. Even if she gains small profit in doing the following acts, she should not hesitate :

Preventing her lover from going to the other courtesan, coveting a rich lover attached to another, or depriving the other of certain gain, constructing a house, temple or any other building through association with a lover, advancing her own interests at the cost of the other, getting a thing done to attract the other man, or abandoning a former lover under one pretext or the other forgetting his past good deeds, or doing such other acts.

When a courtesan foresees a greater gain in future, and there is no great hurdle, she should not charge anything from her lover then and there.

And if she thinks that she would attach herself to another by rejecting the present lover, or he himself will desert her, and reunite with his wife; or that he is under the control of his parents or he would lose his position and privileges, or that he is fickle-minded, she should then accept whatever is obtainable from that lover instantly.

When a courtesan thinks that her lover is about to receive money from the king or the government, or that he will be appointed on a high position in the court of the king, or his ships are about to arrive laden with valuable merchandise, or that his lands are fertile, and he is possessed of vast lands, or his rich crops are to be harvested, or he is grateful, or he is always true to his word; or any such other gain is likely to accrue from him, then she should, having in view her bright future, serve him like his own wife.

There are the following verses in this context :

A courtesan should avoid such persons as have acquired wealth with great difficulty, or who indulge in cruel acts to please the king. She should keep them at arm's length forgetting her present profits and

future gains.

She should make every effort to unite herself with those who are prosperous and well-to-do, and with those whom it is dangerous to avoid, or to slight in any way.

A courtesan should attach herself, even at some cost to herself, to those liberal-minded, brave and ambitious men, who on being gratified with a small service on her part, would give her a large amount of money.

6.6. About Picuniary Gains, Losses and Other Considerations. About Different Types of Courtesans

Sometimes it so happens that a courtesan engaged in earning money, is involved in troubles and losses instead.

The causes of such loss and troubles are as follows:

1. Lack of intellect.
2. Excessive attachment.
3. Excessive pride.
4. Excessive vanity.
5. Excessive simplicity.
6. Over-confidence.
7. Excessive anger.
8. Bewilderment.
9. Thoughtlessness.
10. Unfortunate happenings.

These troubles result in the following :

(a) Expenses incurred without any result.

(b) Destruction of future good luck.

(c) Stoppage of the future sources of gains.

(d) Loss of what is already gained.

(e) Physical injury.

(f) Loss of hair and other accidents.

(g) Quarrel leading to death.

Therefore, a courtesan should from the very beginning avoid any such foolishness, and it should be eschewed even if it becomes a means of acquiring money.

Gains are of three types : gain of wealth, gain of religious merit, and gain of pleasure. Similarly, there are three types of losses : loss of pleasure, loss of wealth and loss of religious merit.

When a courtesan immediately acquires financial gain by uniting with a lover of high qualities, this also increases her influence, resulting in request from other men to unite and associate with her. Thus, a gain attended by other gains is called *Arthanubandha.*

But when she gets simply money by uniting with a particular lover, this is called a gain not attended by any other gain or *Niranubahdha.*

When a courtesan acquires money from a lover who has usurped it from somebody else, it causes lowering of her prestige and influence, or such money may even be lost. Union with a traitor or a low-born lover also causes damage to her social position and dignity. Such money results in troubles, and therefore it is called attended by losses.

When a courtesan, at her own cost, associate with a great man, or a minister, or an influential person, in order to avoid some disaster, or diverting some cause threatening a great gain, or to increase her influence, such a loss is called loss of money attended by future gains. Even when there is present a loss, there are many future gains.

When a courtesan associates or unites even at her own cost, with a man who is vain of his looks, or miser, or depraved, or ungrateful, her attachment and efforts go waste. Such a loss is called a loss not attended by any gain or *Niranubahdha.*

Similarly, when she associates and unites with a royal or an influential person, or a cruel man her attachment and efforts again go waste, but at the same time she cannot reject such a lover because he

can cause her a great harm. Such a loss is called a loss attended by various other losses or *Anarthanubandha.*

In the same way, gains and losses and attendant gains and losses in Dharma and Kama should also be understood.

Now we describe doubts which are of the following types :

When a courtesan doubts whether a man would pay her or not even after being fully pleased, the first type of doubt results. Here money is involved.

The second type of doubt involves religious merit or Dharma. When a courtesan having extorted all the wealth from a lover, abandons her thinking that no further gain is possible from him, but then doubts whether what she is doing is right or wrong, this doubt results.

Kama Sansaya or doubt about pleasure results when a courtesan having secured a lover or her desire, goes to her male servant or another low-born man with the doubt whether she whould be able to drive pleasure from her lover or not.

Anartha Sansaya or doubt about the loss of money results when a courtesan is doubtful whether a powerful but a wicked fellow, whom she actually does not like, would create trouble for her or not.

Adharma Sansaya or doubt about the loss of religious merit results when a courtesan is doubtful whether she would lose religious merit or not by abandoning a poor lover, who is attached to her, and who being rejected may perhaps die of pangs of separation.

Dvesha Sansaya or doubt of aversion results when a courtesan smitten with passion for a certain lover fails to obtain him, and consequently develops aversions to her own profession.

So much about unmixed doubts of various kinds.

Now follow the detail of mixed doubts.

The union with a stranger, whose disposition is unknown to her, or with a man who is dependent on her present lover, or with a guest, or with an influential person resulting in uncertainty about gain or loss, is called mixed doubt about the gain loss of money.

When courtesan on the recommendation of a friend, or because of compassion unites with a learned Brahmana, a celibate student, a sacrificer, a person observing vows, a mendicant, an ascetic or one who

is on the verge of death, resulting in the doubt whether it would make her lose religious merit or not, is called mixed doubt about the gain and loss or religious merit.

When a courtesan unites with a man, relying solely on heresay in regard to his character and status, resulting in doubt whether it would give her pleasure or not, is called the mixed doubt about the gain and loss of pleasure.

The doubts which arise in the mind of a courtesan while uniting with a lover are called mixed doubts. So much about these doubts.

A gain on both sides results when a courtesan acquires wealth by uniting with a new lover, while at the same time she obtains money from his rival, who is already attached to her.

A loss on both sides results when a courtesan courts a lover even at her own expense, without gaining any money, and the lover even takes back what he might have given her formerly.

A doubt about gain on both sides results when a courtesan is uncertain whether a new lover would become attached to her or not, and again if he becomes attached, whether he would give her money or not.

A doubt about loss on both sides results when a courtesan is uncertain whether a former lover, even if reconciled at her own cost, would do her harm owing to past grudge against her or not, or by becoming again attached to her, would snatch from her in wrath anything he might have formerly given to her.

The followers of Babhravya give the following gains and losses on both sides :

When a courtesan obtains money by courting a new lover, and also from her present lover without courting him, this is called a gain on both sides.

When she courts a new lover at her own cost without any financial gain, and the present lover attached to her, being not courted, takes the money back given to her formerly, a loss on both sides results.

A doubt on both sides gain results when a courtesan is uncertain whether a lover would give her anything or not, though being courted without any cost on her part, or being neglected whether the other lover would give her some money or not. A doubt on both side about loss

occurs when a courtesan at her own cost, approaches a new lover but is uncertain about securing him, and at the same time is afraid that if she approaches her present lover who is already attached to her, the new lover may cause some trouble or prevent gains.

By combining the above mentioned doubts about gains and losses, the following six types of mixed results are produced :

1. Gain on one side, and loss on the other.

2. Gain on one side, and doubtful loss on the other.

3. Gain on one side, and doubtful loss on the other.

4. Loss on one side, and doubtful gain on the other.

5. Doubtful gain on the one side, and doubtful loss on the other.

6. Doubtful loss on one side, and loss on the other side.

In such situations, a courtesan having consulted with her friends and well wishers, should act in such a manner as to acquire much wealth, and avoid any great danger or misfortune.

Similarly, where religious merit (Dharma) and sensual pleasure (Kama) are involved, separate and new combinations like those of wealth may be formed.

When many Vitas (debaches) in a group enjoy a courtesan, it is known as Goshthiparigraha or 'maintained and enjoyed by a group' A courtesan indulging in Goshthiparigraha should extract money from her lovers by being in league with some one, and then causing them quarrel with one another.

The courtesan's mother should approach the group of her daughter's lovers with a message saying that her daughter would unite and enjoy with one of them, who pleases her daughter by presenting valuable and desired gifts on the coming festivals, such as Suvasantake, or Madanamahatsava. When on the occasion of that particular festival, they approach the courtesan and quarrel among themselves for her love, her mother would never lose sight of her aim to extract more money from each of them.

The combination of gains and losses on all sides are:

1. Gain on one side, and gain on all sides.

2. Loss on one side, and loss on all sides.

3. Gains from half of them, and gains from all of them.

4. Losses from half of them, and losses from all of them.

These are the four Samantata Yogas.

Similarly, doubts about gains, and doubts about losses in respect of wealth, religious merit, and pleasure should also be considered.

The courtesans may be of the following various types :

1. Kumbhadasi or one doing menial jobs.
2. Paricharika or one who waits upon her masters.
3. Kulta or one who resorts to another man.
4. Svairini or one who indulges in union with others indiscriminately.
5. Nati or a dancing girl.
6. Shilpakarika or a wife of an artisan.
7. Prakash-vinishta, or one who unites with other men having left her husband.
8. Rupajiva or one who lives on her beauty.
9. Ganika or a regular courtesan.

The type of lovers correspond to the type of courtesan. In this chapter mainly courtesans and their lovers, their attendants, ways and means of attracting money, ways of abandoning and reuniting with rejected lovers, gains, losses, attendant gains and losses and doubts have been discussed.

There are the following two verses in this context :

Men and women unite for sexual pleasure. This treatise aims at propounding the erotic love of men and women.

Therefore, in this part of the book dealing with Courtesans, the motives of their passion have been described in detail.

Many women seek after love alone, many others seek after money along with sexual pleasure. The first type of women have already been with in the beginning of this treatise, and the latter category has been described in this part.

Part Seven

On the Ways of Making Oneself Attractive to others

7.1. On Personal Adornments, and Attracting Others. on Tonics and Medicines

When one fails to obtain the object of one's desires by ways and means already detailed in the present treatise, one should then resort to the ways of attracting others, described here.

The four qualities which make a person attractive and fortunate are: physical beauty, virtues, youthfulness and liberality.

In the absence of these qualities a person has to resort to certain artificial aids, and the following are some recipes that may be found useful :

An ointment made of the leaves of Tagara (eryatamia cornonaria), Kushtha (saussrea lappa), and Talisa (abbis webbiana), if applied all over the body helps in increasing the physical beauty.

If collyrium, made in a human skull, full of Aksha (juglans rejia) oil and containing a cotton wick, is applied to the eyelashes, it makes one look lovely.

The oil extracted from Punarnava (boerhaviadiffuse), Sahadevi

(vernonia cineria), Sariva Kurantaka (barleria prionotis) and Utpala (blue lotus) if rubbed into the body it also increases physical beauty.

The garland of the flowers of plants mentioned above, has the similar result.

By using the powder of dried lotus, blue lotus and Nagakesara, with ghee and honey, a man acquires beauty.

The above things in powdered form mixed with the powder of Tagara, Talisapatra, if applied as an ointment enhances one's beauty.

If the eyes of a peacock and a tiger encased in a golden amulet. are worn on the right arm, it enhances one's beauty and good luck.

Similarly, if the stone of Bradara fruit (jujube), and the conch shell are worn on the hand, after enchanting sacred incantations, the same results are produced.

A master should keep his maid-servant in seclusion for one year, protected from the young men. All this while, he should use certain incantations. He should then bestow her on one of those young men, who may give more wealth than his rivals, who begin to desire her ardently on account of her inaccessibility and seclusion.

In the same way, when the daughter of a courtesan attains puberty, her mother should get together several young men of the same age, looks, qualities, disposition as her daughter, and announce that she would bestow her in marriage on one who presents her daughter such and such particular things. Thus, she can save her daughter's character. And that daughter of the courtesan should behave in such a loving manner with all the invited young men as if nothing is known to her mother.

When the young men of royal, wealthy and noble families come to a courtesan in order to get their training in arts, she should cause her young daughter to meet them. And then, the maiden having acquainted herself with these young men, should keep on meeting them at the music school, or at the house of a beggar- woman, or at any such other suitable place.

The courtesan should give her daughter in marriage to a young man, who fetches all the desired things. If none is able to give her the announced things in desired number and quantity, she should show part of her own wealth and belongings as given to her daughter by such and

such a suitor.

When her daughter is in the prime of her youth, a courtesan should get some young man of a leading family attached to her daughter by resorting to above ways, and then she should get the girl deflowered by the same young man secretly.

And then pretending ignorance of the whole affair, the courtesan should approach the king or the royal officers, complaining against the lover of her daughter, so that their marriage may be duly and legally solemnised.

The courtesans of the Eastern provinces get their daughters deflowered artificially with the help of latter's girl or women friends, and then instruct them in the arts of sex and love. With the attainment of mastery over these arts by the young women, their good fortune is likely to dawn like a new bright sun. Then, the mothers knowing their daughters' proficiency in the profession of a courtesan, leave them alone to lead an independent life.

The life of a courtesan, who has married a young man, must remain with her husband at least for one year, after that she may lead a life as she pleases.

When, after the lapse of one year, the courtesan's daughter is again invited by her husband for congress, she should resort to him for one night without any consideration of monetary gain.

The same ways and means are to be followed in the case of the daughters of dancing girls and stage actresses.

But the daughter of a dancing girl, or a stage actress should be given in marriage to such a young man as may help her in taking her dancing or acting to a new height.

If a man indulges in sexual union after anointing his lingam with a mixture of the ground thorn apple, the long pepper, the black pepper, and the honey, he makes the woman completely satisfied and subject to his desire.

If a man unites with a woman after applying on his lingam the ointment prepared from the leaves and garland removed from a corpse, and the bone of a peacock, he is sure to satisfy the woman completely and to have her subject to his will.

A man can attract woman to himself, if he applies the ointment on

his body before taking bath prepared from honey, juice of Amala and powdered bone of a vulture who has died a natural death.

A man may completely subject a woman, if he smears his lingam before congress with a mixture of honey and powdered small sprouts of Vajnasunhi plants, Mainasila and sulphur after they have been dried seven times repeatedly.

If the same ingredients are mixed with the excrement of a monkey, and are then thrown on a maiden's head she will be completely won over.

If a man takes some pieces of the arris root (Vacha), soakes them in mango oil, places them for six months in the hole made in the trunk of the Sinshapa tree, and then takes them out, makes an ointment and applies it to his body, the body is filled with the fragrance of the same tree. This helps in conquering a woman. Therefore, this recipe is called the 'woman winning ointment'.

The Gandharvas also use this recipe with the difference that pieces of Khadirsara (acaciacatechu) wood are used instead.

There is another variation. In this variation Tagare and Kakuna soaked in mango oil are kept in the hole of a Naga tree. The recipe thus prepared is called Nagantaka Ointment.

When a camel-bone is burnt and turned into collyrium after soaking it in the juice of Bhringaraja, and the collyrium is kept in a hollow camel-bone, and applied by a man together with antimony to the eyelashes with a camel-bone pencil, it is said to subjugate the woman completely.

Similarly, collyrium with the bones of hawks, vultures, and peacocks can be prepared and used for similar results.

So much about the ways of attracting others to oneself.

Now are described the recipes for increasing virility.

A man becomes virile like a bull if he drinks milk mixed with honey, sugar, powdered roots of uchchata, piperchaba and liquorice.

A man obtains sexual vigour by also drinking milk mixed with sugar after boiling the testicles of a ram or a goat in it.

The drinking of milk boiled with Vidarikanda, Kshirika seeds and Kukli, produces the same results.

The ancient Acharyas say that a man can enjoy and satisfy innumerable women without losing his virility if he consumes the mixture prepared thus : Powder and mix Shringataka, Kasheruka, Madhulika and Kshira Kakoli together, then mix it with ghee and sugar and boil in milk on moderate heat till the mixture is ready.

Similar results are produced if a man mixes rice with the eggs of a sparrow, then boils in milk, adds ghee and honey to it, and drinks.

Soak and remove the husks of sesamum seeds, mix them with the sparrow-eggs, boil them in milk, stir in sugar, ghee, fruits of trapa bispinosa, kasurika, wheat flour, and beans. Remove from the fire, cool and eat like a pudding. It will give you virility, to enjoy several women.

The ancient sages say that if ghee, honey, sugar, liquorice in equal quantity are taken along with the juice of fennel plant and milk, it is said to give a great sexual vigour.

The thick fluid prepared from the asparagus recemous, the shavadaushtra plant, the guduchi plant, the long pepper and liquorice boiled in milk with honey and ghee, is said to give virility as well as longevity to men.

If a man takes in spring season a mixture of asparagus recemous, the shavadaushtra plant, the pounded fruits of prema spinosa in water, it is said to produce the same results.

Drinking of melted ghee during spring season in the morning is said to be invigorating.

The mixture of powdered shavadamshtra seeds and equal amount of barley flour, if taken every morning on rising, has the same results as the preceding tonic.

There are the following verses in this context :

A man should learn the recipes giving sexual vigour from the Ayurveda (science of medicine), Vedas, from those who are proficient in Tantra, other Shastras, and experienced physicians.

No recipes should be tried which are doubtful in their results, which are likely to cause harm to the body, which require the killing of some living beings, and which involve the use of impure ingredients.

Such recipes should only be used, and those too with caution, as are approved and used by friends, Brahmanas, and learned people.

7.2. On Maintaining and Regaining Virility. on Enlarging The Phallus, and Other Miscellaneous Experiments

If a man is unable to satisfy a woman of high passion, he should take recourse to the following ways and means.

He should rub the yoni or vagina of the woman with his finger to rouse her before uniting in congress.

If a man suffers from very low and weak passion either from aging, or obesity, or fatigue-in congress, he should resort to ways and means described in Chapter entitled 'On Oral Congress' in Part Two, to excite himself. Or, he should make use of an artificial phallus made of rubber, wood etc. It can also be of gold, or silver, or copper, or iron, or ivory, or horn.

According to Babhravya Acharyas a lingam made either of zinc, or lead is cool, and soft and allows repeated rubbings.

Acharya Vatsyayana, however, maintains that if a woman is satisfied with an artificial aid made of wood it should be always that of wood.

The artificial phallus should be of the size of actual human lingam.

It should be rough on the other side so as to be provocative of sexual vigour.

The artificial lingams are of the following various types:

The Sanghati (the couple) is made up of two parts. The Chudaka (the bracelet) consists of three, four or more component parts.

The Ekachudaka (the single bracelet) is formed when only one strip is wound around the lingam, according to its size. The Kanchuka or Jalaka is a tube open at both ends, with a hole through it and having testical-like sockets. It can be tied around the waist.

When such an aid is not available, then one either of wood apple or of tubular stalk of the bottle gourd, or of bamboo branch made smooth with oil and pastes and tied around the waist, may be used, as also a necklace of smooth wooden beads wound around the lingam.

Such artificial aids have no connection with real congress, but are meant for impotents.

In Southern India people get their lingams perforated like their ears in childhood.

A young man should perforate his phallus with a sharp instrument, avoiding the nerves, and then he should stand in water so long as the bleeding does not stop.

At night he should indulge vigorously in sexual intercourse many times, so as to enlarge the hole.

After this he should wash the hole with Panch Kashayas, on alternate days, and increase the size of the hole by inserting into it small pieces of cane, and the wrightia antidybenterica. It may also be anointed with liquorice mixed with honey to heal the wound. The leaves of Shishpata should also be tied aroud it to further increase the hole. Thereafter, Bhallataka oil should be used to smear it.

These are the different stages of perforating a lingam.

When the hole is large enough, the wound is healed, and there is no pain, mechanical aids of different shapes and sizes may be inserted through the perforation.

These mechanical aids known as Apadrvyas may be round, rounded on one side, like a wooden mortar, like a flower having thorns, like the bone of a heron, like the goad of the elephant, eight- sided, like a top,

triangular like a water-nut and so on. These may be rough or smooth according to the needs and may be called according to their shapes, sizes and means of using them.

The ways of increasing the dimension of the phallus are now described :

In order to enlarge the phallus a man should rub it on all sides with bristles of certain insects that live on tree. Thereafter, it should be massaged with oil. The massage should be repeated for ten successive nights. When the phallus becomes swollen to the desired sized, he should lie on a coat causing his swollen organ to hang down through a hole in the cot. Thereafter, cool concoctions should be used to remove the pain. This enlargement is for life-time and is called 'Suka'.

A lingam's dimension can be enlarged for a period of one month. if it is rubbed with either the juice of Ashvagandha, or the root of Shabara, or Jaleshuka, or the fruit of Brihati, or butter made from buffalo's milk, or juice of Hashtikarma and Vajrasa plants.

The enlargement of phallus for six months can be obtained if it is rubbed with the oil in the concoctions of the above-mentioned plants.

This enlargement can also be obtained if the phallus is rubbed and anointed with the oil boiled on a moderate fire along with the seeds of Pomegranate, Trapusha, the juice of Vakula and the fruit of Brihati.

Besides these, other ways of obtaining the similar results may be learnt from those who are expert and experienced in the matter.

Now, we give miscellaneous experiments as recipes:

If a man throws a powdered mixture of Snuhikantaka, Punarnava, excrement of a monkey, and the Langalika plant on the head of a woman, she would be subject to his desire and will.

A man's lust for woman would be destroyed if he unites with a woman after applying to her vagina the paste of the juice of Vyadhighataka, Jambu fruits by mixing with the powder of Soma plant, Avalgrya, Bhringa and the ashes of the iron.

The same results are obtained if a man unites with a woman who has bathed herself in the butter milk of a buffalo mixed with the powder of Gopalika, Bahapadika and the yellow amaranth.

If a woman uses an ointment made from Nipa, Amarataka and

Jambu flowers, her husband would start disliking her. The similar result is obtained by a woman who wears a garland of the above flowers.

A paste made of Kokilaksha fruit if applied to an Elephant or Hastini-type of woman's yoni, it would contract for one night.

If a paste made of powdered Padma, Utpala, Sarjaka, Sugandha and honey, is applied to the yoni of a Deer-type women, it would remain enlarged for one night.

An ointment made of the fruit of Avalguja and Amalka soaked in the juice of Snuhi, Soma and Arka, will turn the hair white.

The juice of the roots of Madyantika, Anjanika, Kutaja. Girikarmika and Shlakshnaparni if used as a lotion before bathing, will turn the white hair black.

If oil extracted from the above roots is used, the hair will grow black again gradually.

If the above medicines are mixed with the sweat from the testicles of a white horse, and applied to the lips, they would become red instantly.

If the above medicines are again applied in the form of a paste, the red lips would turn white.

A woman who hears a man playing on a flute anointed with the juices of Bahupadika, Kustha, Tagara, Talispatra, Devadaru and Vajrakanda, becomes his slave.

If a man eats or drinks something mixed with the seeds of Dhatura (thorn apple), he will get intoxicated. If jaggery kept for a long time is eaten, this intoxication is removed.

If a man touches anything after anointing his palm with the excrement of a peacock who consumes Hartal and Mainsil, it will become invisible.

If the ashes of Angra Truna are mixed with oil and then mixed into water, it would appear like milk.

If Haritaka, Amartaka, and Shravana Priyanguka are pounded together and applied to iron vessels, they would become red like those of copper.

If a lamp is filled with the oil extracted from Shravana Priyanguka, its wick being of cloth and slough of the snake, and lighted, then the

wooden sticks place in its light would appear resembling snakes.

Drinking milk of a white cow who has a white calf gives longevity, fame and good fortune. In the same way the blessings of learned Brahmanas also bring longevity and fame.

Thus ends the chapter on Chitrayoga.

There are the following concluding verses :

This treatise, although a condensed composition, has been the result of compilation and study of earlier authors on the subject and experiments done on the lines given therein.

A man who is well acquainted with this Kama Sutra is bound to pay due regard to the dicates of Dharma, Artha and Kama. Such a man is always full of confidence and acts according to the principles prevailing and not merely out of lust or passion.

Various ways and means, both desirable and undesirable are enumerated in this treatise, to make it complete, but I have categorically mentioned at appropriate place what is to be practised and what is not to be followed.

Whatever is enumerated in this work, is not for indiscriminate indulgence. A Shastra is bound to be all-inclusive and comprehensive, but the ways and means given therein are to be practised by particular persons in particular situations.

Vatsyayana has composed this Kama Sutra after thoroughly studying and imbibing the meaning and spirit of Babhravya-Sutras, and other earlier masters on the subject.

Kama Sutra was composed by Vatsyayana while observing strict celibacy and engaging himself in deep contemplation, for the good of the masses. Its aim has never been passion and attachment or gratification of sensual desires.

A man who has imbibed the spirit of Kama Sutra, and leads his life with due regard to Dharma, Artha and Kama, is sure to have control over his senses.

A man who is intelligent, learned and prudent and makes use of Kama Sutra in the light of Dharma and Artha, without being overwhelmed with passion and attachment, attains Siddhi or fulfilment in life. ❖

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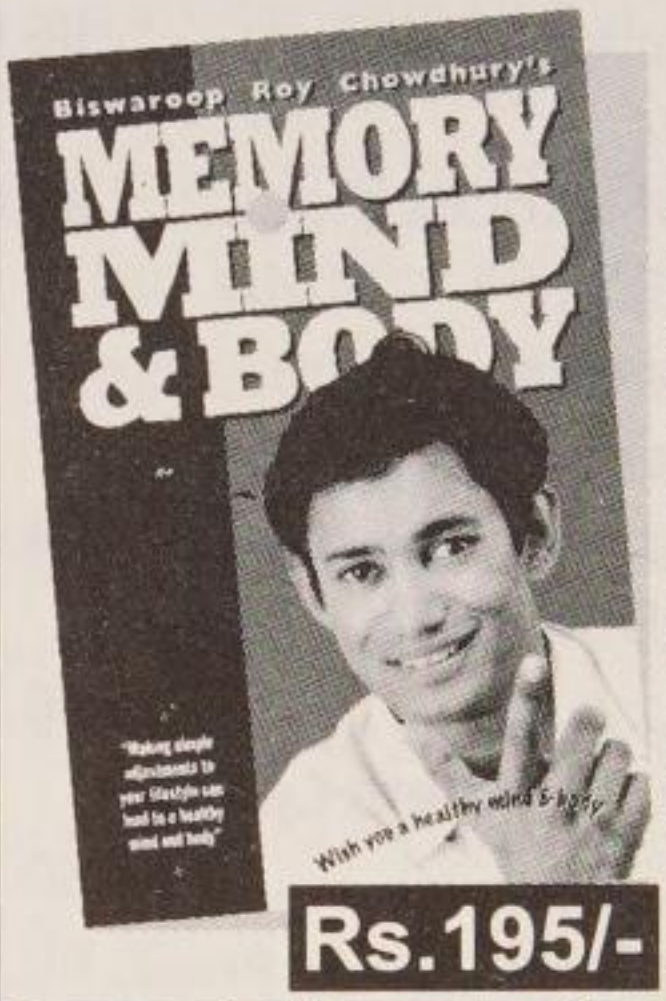

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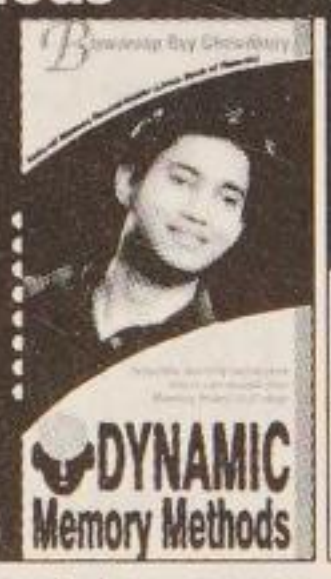
Dynamic Memory Methods



Dynamic Memory Methods is a bestseller on memory developing techniques. This book deals with the use of scientific memory techniques for memorising faster and retaining it longer. In this book, the young memory consultant has given tips regarding the use of scientific memory techniques. The book is useful for all. It helps in remembering telephone numbers, vocabulary, names and faces, speeches and anecdotes more efficiently.

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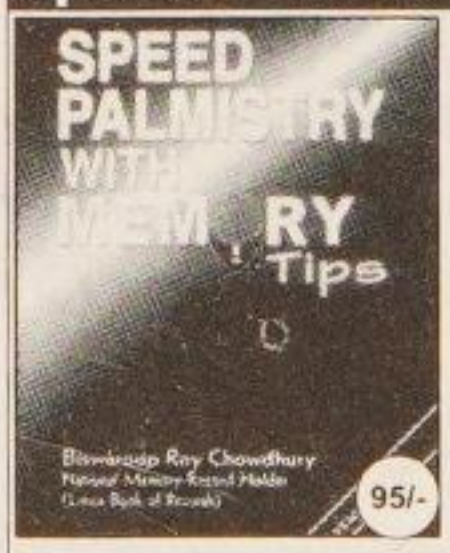

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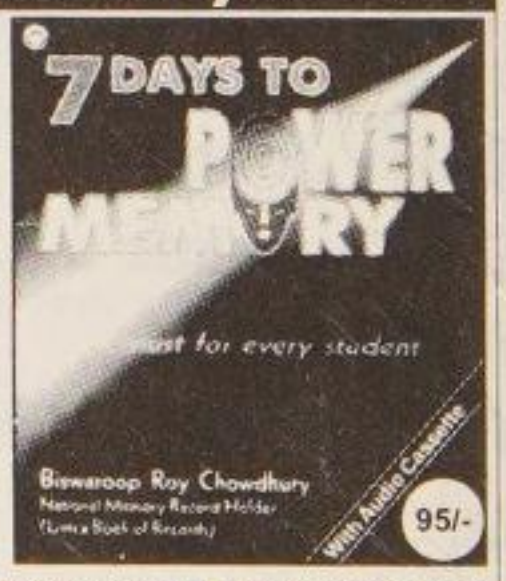

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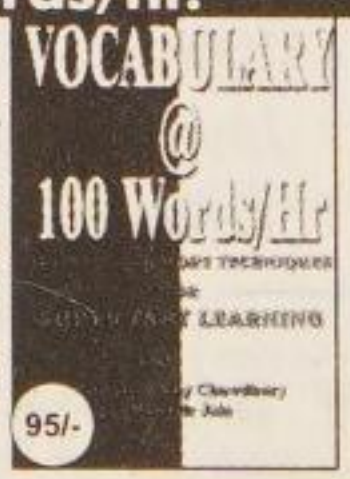

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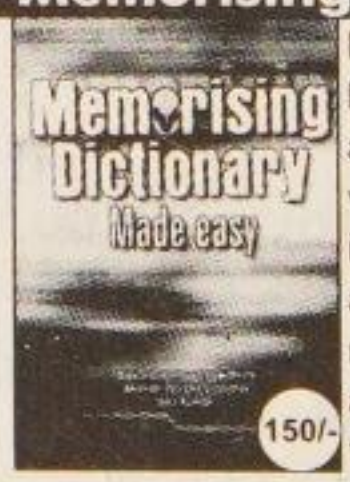

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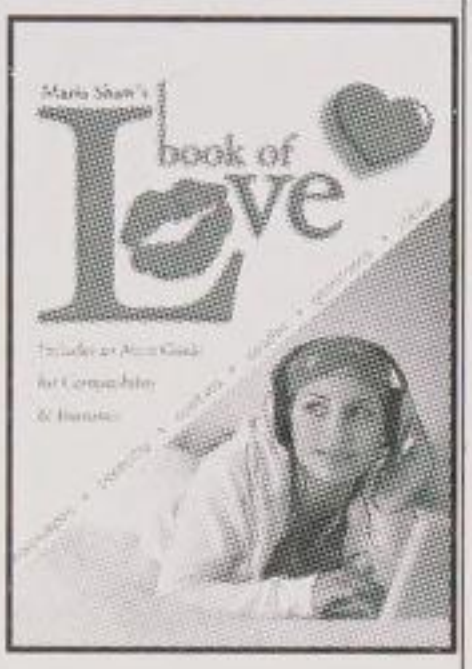
Book of Love

By *Maria Shaw*



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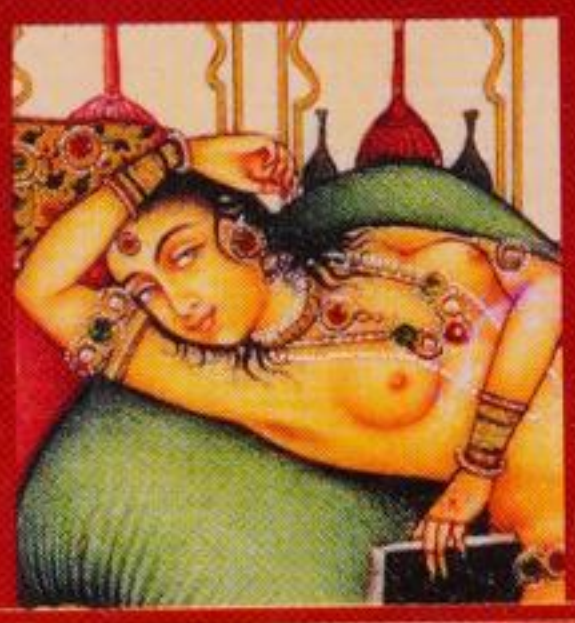

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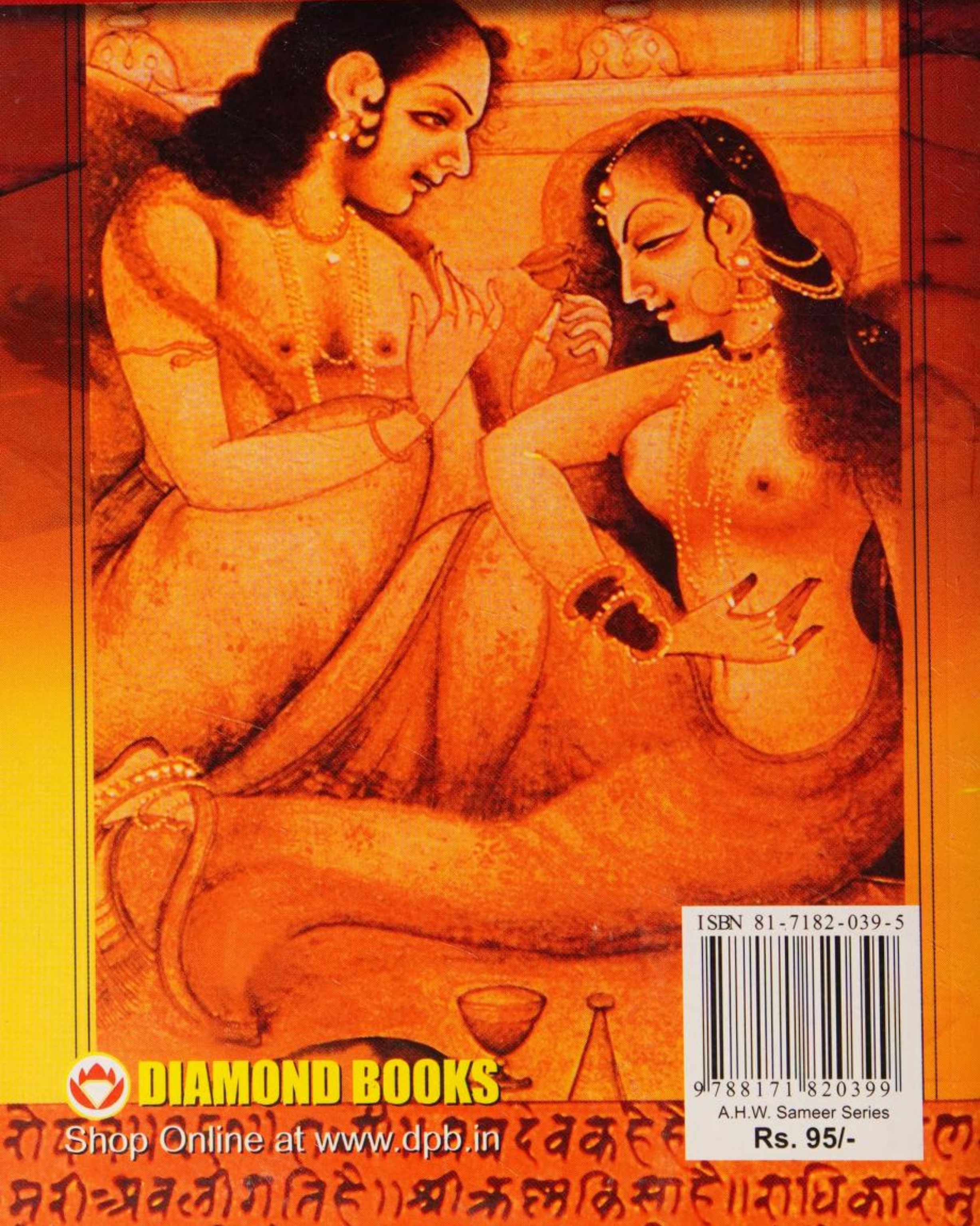

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